

Sensory segmentation around and with art monuments in rural landscapes

Towards a sensory heritage sensitive rural spatial justice

Frølund, Morten

DOI:
10.21996/2szz-kc78

Publication date:
2023

Document version:
Final published version

Citation for polished version (APA):
Frølund, M. (2023). *Sensory segmentation around and with art monuments in rural landscapes: Towards a sensory heritage sensitive rural spatial justice*. [Ph.D. thesis, SDU]. Syddansk Universitet. Det Samfundsvidenskabelige Fakultet. <https://doi.org/10.21996/2szz-kc78>

Go to publication entry in University of Southern Denmark's Research Portal

Terms of use

This work is brought to you by the University of Southern Denmark.
Unless otherwise specified it has been shared according to the terms for self-archiving.
If no other license is stated, these terms apply:

- You may download this work for personal use only.
- You may not further distribute the material or use it for any profit-making activity or commercial gain
- You may freely distribute the URL identifying this open access version

If you believe that this document breaches copyright please contact us providing details and we will investigate your claim.
Please direct all enquiries to puresupport@bib.sdu.dk

PhD Thesis

Morten Frølund

**Sensory segmentation around and with art
monuments in rural landscapes:**

Towards a sensory heritage sensitive rural spatial
justice

Marts 2023

Acknowledgements

The 3 years of the PhD project have led to many great encounters with wonderful people. All the conversations, suggestions, and questions have been great inspirations. Thinking back, it indeed seems as an assemblage of memories, sensations, and inspiring ideas has been formed. Thank you!

A heartfelt thanks to my principal supervisor Associate Professor Pia Heike Johansen and cosupervisor Associate Professor Martin Lindhardt for their help throughout the process. Johansen, particularly, for her great guidance in closing in on my position and focus. Lindhardt, particularly, for his constructive attention to detail in my writing and communication of ideas and findings.

I also thank the members of the assessment committee Associate Professor Barbara Fersch from University of Southern Denmark, Associate Professor Jens Fisker from University of Stavanger, and Professor David Howes from Concordia University. Their critique and comments were in a spirit of insight, interest, and dialogue truly stimulating, constructive, and made me proud to be in academia. I am grateful to two others who have offered their critique and comments during the PhD process. Associate Professor Anne Klara Bom from the University of Southern Denmark and Professor Britta Timm Knudsen from Aarhus University have broadened my interest in and understanding of heritage matters beyond what ended up in this thesis. Furthermore, I would like to thank Professor Howes, as director of the Center for Sensory Studies at Concordia University, for making my visit to the center possible and a highly inspiring experience, which certainly brought new insight and ideas.

We have only been a handful PhD students in Sociology at the office, but it has been great to share our processes in the last period with Karoline Duus Lindegaard and Kasper Friis Bavnæk and the interest in spatial justice with Kasper, which has led to many good conversations outside the lectures. Furthermore, I am so thankful for my sparring partner and friend Associate Professor Maria Sofie Simonsen who have taught me a lot on the practices of working within research.

Last but not least, a loving thank to my love and wife Signe Marie Lindstrøm for her support, stamina, wisdom and our conversations about the sensory and spiritual, as well as to my dear family and friends for interest, support and the needed enjoyable breaks from it all. It has been a life saver.

Abstract

This thesis is concerned with the understanding of rural spatial justice and contributes to its theoretical development. Rural spatial justice is about the ability to produce the landscapes (spacetimes) we inhabit, as well as about producing ‘differential spaces’ of diversity. Research within rural spatial justice is diverse and has pointed to crucial aspects of rural everyday life, the importance of recognition and of the relationship to nature and landscapes. However, two aspects seem to need more attention: the sensory aspect of the production of landscapes and the use of the past through (emotional and sensory) memories and ideas. These two aspects are found with art, not least when art is in the form of statues or art-monuments.

The thesis answers the research question: *From a sensory perspective what segmentations can be found within landscape performances with public art engaged with the past and how does this affect the understanding of rural spatial justice?*

The thesis does that through a rhizomic rhythmanalysis mainly inspired by the method of intuition, the rhizomic thinking of Gilles Deleuze & Felix Guattari, and Sensory Studies. And through a case study of two public artworks, located in the rural landscape on the Danish west coast, where landscape performances among locally engaged people are explored through how they connect the sensory encounters with the statues, with memories and ideas of the statues and the sensory landscape. Inspired by sensory ethnography, mobile sensing-with interviews was conducted supported by auto sensory fieldwork, desktop research and interviews with participants in nine different rural art & culture activities.

The thesis shows that different forms of sensory segmentation occur in two overall ways. First, *around* the statues where the segmentary forces of the surrounding landscape dominates. And second, sensory segmentation *with* the statue, where the segmentary forces of the statues dominate the affective relationship between the statues and those who encounter them. Based on this the thesis suggest three lines of sensory segmentation relating to spatial

justice in different ways: ‘Possibility by sensory desegmentation’, ‘diversity by subtle sensory segmentation’, and ‘spatial anchoring by sensory resegmentation’. And that attention to these, along with the connected concepts from sensory studies, of emotional heritage and decolonial heritage practices, could make the understanding of rural spatial justice sensitive to sensations and the use of the past.

Resumé

Denne afhandling beskæftiger sig med forståelsen af landlig rumlig retfærdighed og bidrager til dennes teoretiske udvikling. Landlig rumlig retfærdighed handler om evnen til at producere de landskaber (rumtider), vi bebor, samt om at producere 'differentielle rum' af mangfoldighed. Forskning inden for landlig rumlig retfærdighed er mangfoldig og har peget på afgørende aspekter af landlig hverdagsliv, vigtigheden af anerkendelse og forholdet til natur og landskaber. To aspekter synes dog at have behov for mere opmærksomhed: det sanselige aspekt af produktionen af landskaber og brugen af fortiden gennem (emotionelle og sanselige) erindringer og ideer. Disse to aspekter findes med kunst, ikke mindst når kunst er i form af statuer eller kunstmonumenter.

Afhandlingen besvarer forskningsspørgsmålet: *Fra et sanseligt perspektiv, hvilke segmenteringer kan der findes inden for landskabsperformances med offentlig kunst engageret med fortiden, og hvordan påvirker dette forståelsen af en landslig rumlig retfærdighed?*

Det gør afhandlingen gennem en rhizomisk rytmeanalyse hovedsageligt inspireret af den Intuitive Metode, Gilles Deleuze Felix Guattaris rhizomiske tænkning og Sensory Studies. Og gennem et casestudie af to offentlige kunstværker, placeret i landskabet på den danske vestkyst, hvor landskabsperformances blandt lokalt engagerede mennesker udforskes gennem, hvordan de forbinder de sanselige møder med statuerne, med erindringer og ideer om statuerne og det sansede landskab. Inspireret af sensorisk etnografi blev mobil sansning-med interviews udført understøttet af auto sensorisk feltarbejde, desktop research og interviews med deltagere i ni forskellige landlige kunst- og kulturaktiviteter.

Afhandlingen viser, at forskellige former for sansemæssig segmentering opstår på to overordnede måder. Først *omkring* statuerne, hvor de segmentære kræfter i det omgivende landskab dominerer. For det andet, sansemæssig segmentering *med* statuen, hvor statuernes segmentære kræfter dominerer det

affektive forhold mellem statuerne og dem, der møder dem. Baseret på dette foreslår afhandlingen tre linier af sansemæssig segmentering, der relaterer til rumlig retfærdighed på forskellige måder: 'Mulighed ved sansemæssig desegmentering', 'diversitet ved subtil sansemæssig segmentering' og 'rumlig forankring ved sansemæssig resegmentering'. Og at opmærksomheden på disse, sammen med de forbundne begreber fra sansestudier, om følelsesmæssig og de-kolonial kulturarvspraksis, kunne gøre forståelsen af en landlig rumlig retfærdighed følsom for sansning og brugen af fortiden.

Contents

Acknowledgements

Abstract

Resumé

Table of contents

List of figures

01 Introduction	2
01.01 Art, sensation, past, politics	
01.02 Rural Spatial Justice and the right to the landscape	
01.02 A micropolitical attention to the fleeting	
01.03 Thesis problem and structure	
02 Ontology and general methodological approach	29
02.01 Ontology of becoming, difference and relational affect	
02.02 A multisensory perspective	
02.03 Methodological approach: an intuitive rhizomic rhythmanalysis	
03 Case Study and Methods	54
03.01 Research questions for the case study	
03.02 Case selection	
03.03 Methods for getting into the experience with more-than-one sensoria	
04 Rhythms and segmentation	83
04.01 Rhythms link spaces and times	
04.02 Sense the rhythm: sense segmentation	
04.03 Refrains create rhythmic sensory segmentations	

05 Use of the past of landscapes	89
05.01 Heritage as past used in the present	
05.02 Emotional and affective power of heritage	
05.03 Heritage and memory are political	
06 Performing heritage landscapes <i>around</i> the statues through sensory segmentation	97
06.01 Listening to the sea while seeing or touching the statue	
06.02 Emplacing the statues: Sensing similarities	
06.03 Concluding remarks on Sensory segmentation <i>around</i> the statues	
07 Performing heritage landscapes <i>with</i> the statues through sensory segmentation	127
07.01 Landscapes seen as the statue: Imitated extended seeing	
07.02 Landscapes seen with the statue: visual segmentation	
07.03 Sensing tactility: touching and seeing spaces of agency	
07.04 Concluding remarks on sensory segmentation <i>with</i> the statues	
08 Towards a sensory heritage sensitive rural spatial justice	155
08.01 What segmentations? Sensory segmentations using the past around and with the statues	
08.02 What segmentations? Three lines of sensory segmentation!	
08.03 Sensitizing rural spatial justice toward sensation and heritage	
References	173

List of figures

1. The statue Mary, summer 2021
2. The statue The Shepherd, winter 2023
3. Mary located by the sea, summer 2021
4. Sight from Bovbjerg Cliff over sea and groyne, fall 2021
5. The Shepherds location by the sea, summer 2021
6. The texture of The Shepherd, winter 2023
7. Sequence from video recording approaching The Shepherd, fall 2021.
8. The Shepherd as is stands subtly between the lighthouse and the burial mound
9. Sequence from video recording approaching Mary, fall 2021
10. The possible line of sight of The Shepherd, winter 2023
11. The possible line of sight of Mary, summer 2021
12. Visual presence of the poster narratively framing the statue Mary and the sea, winter 2023.
13. Detail of Mary, texture, winter 2023
14. Detail of statue The Shepherd, texture of one of the calves, winter 2023

01 Introduction

You find the statues Mary and The Shepherd standing in their stone figures on the coast of the North Sea. You could visit them, likely in the wind and sound from the sea, like some do, or simply pass them as others. Mary would be passed along, for example, with dog walkers, tourists, or locals in Agger on their way to or from the beach. The Shepherd, along with visitors or volunteers, to the cultural center at the Bovbjerg Lighthouse where it is placed. Both stand as everyday objects in the landscape, but they are far from innocent. For good or bad public art affects the landscape it is situated in and the people encountering the art work.

Take Mary as an example. One of these two statues on the Danish west coast that I have been researching. The statue depicts a fishing wife looking towards the sea for the return of her husband and represents the historic social role of all fishing wives to sustain the community in the town of Agger (Appeal, 2022). However, the placement of Mary has been contested. A group of local inhabitants has fought and in 2022 won against the decision by the Danish Coastal Authority (Appeal, 2022) to move the statue from its current location on an observation platform in the dunes facing the sea. The decision by the Danish Coastal Authority was made with concerns for the surrounding preserved nature and had two fascinating arguments why the statue did not qualify for an exception (Appeal, 2022): One, the connection to the fishing community it represented was not sufficiently specific to the place, so the locality or placement in the dunes was necessary; and two, the observation platform where the statue is placed is less visible. An interesting response from the local group was that the specific location was necessary because the statue represented the historic fight against the sea and the relationship with the sea as a neighbor (Appeal, 2022). This was recognized in the decision of the Danish Environment and Food Board of Appeal, which allowed the statue to remain where it was placed (Appeal, 2022).



Figure 1: The statue Mary, summer 2021



Figure 2: The statue The Shepherd, winter 2023

The example illustrates that a statue can be important enough to fight for. And it shows that the past and sensation are connected and can be used as terms for particular landscape productions, when the visibility of the statue comes to pose a problem for a particular landscape or when the statue must be placed within seeing distance to the sea to express the historical connection to it. One could say that conflicting landscapes are performed with the statue.

The remaining of this thesis will bring the landscape performance around and with statues out of the courtroom into the landscape where they are placed while keeping attention on the sensations, emotional collective memories and ideas of the past, the sensory landscape and the statue.

01.01 Art, sensation, past, politics

Public Art is linking politics and aesthetics and can, as Harriet Hawkins (Hawkins, 2011, p. 473) argues, '...be a form of "politics in action" offering modes of resistance, points of contestation, and playing a part in the dynamic constitution of communities and relations between human and non-human'. Statues that carry colonial history are being contested through affective political action, as shown by Britta Timm Knudsen and Casper Andersen (Knudsen & Andersen, 2019). Joanne Sharp (Sharp, 2007) shows that public art becomes part of everyday social space and that everyday interactions with this can lead to conflicts between the space produced around the artwork and the wanted use of the site, where the materiality of the artwork itself plays a role. And artistic intervention in space can pursue a right to the city as through urban exploration by situationists or artists inspired by these, as shown by David Pinder (Pinder, 2005).

Art can engage with the past and sensations in different ways. Art can form landscapes which tells about the past through its visual shape and surface of texture or color, as Christopher Tilley, Sue Hamilton, and Barbara Bender (Tilley et al., 2000) demonstrate the combination of art and

archaeology through artistic alteration of rocks in a landscape. The art work itself can hold a time, as David Howes and Constance Classen (Howes & Classen, 2014) show with their discussion of nonwestern art, when the Navajo sand paintings exist with tactile sensation, color of sand and sound in their process of creation, or when Japanese tea bowls hold decay in its tactile texture and color. Art can relate to the audience through memories and links to the past and enable engagement with diverse or fragmented pasts as shown by Caitlin DeSilvey (DeSilvey, 2010) about a sound art project in Montana, US in an area changing toward a leisure economy from an industrial past and by Harriet Tarlo and Judith Tucker (Tarlo & Tucker, 2019) about visual art and poesi. Sound art can also make diverse memories living, as illustrated by Toby Butler's (Butler, 2006) exploration of sound walks. Direct engagement with heritage through art can be found at memorial sites, the identity of which, following Russel Staiff (Staiff, 2015), often are inseparable from its component of visual art, for example, through artworks that make the site a national place.

Art can also produce spaces, which engage in struggles over landscapes and the past of these landscapes, as Fiona D. Mackenzie (Mackenzie, 2002) shows with her exploration of the art-forest project The Millennium Forest as visual art. The art-forest is reimagining power, right to land and history, through its symbolic meanings and use of ambiguous metaphors and counter narratives and creates in this way place identities and senses of belonging, which are inclusive and rupture distinctions between locals and incomers (Mackenzie, 2002). Art addressing traumatic historical events can create memorial landscapes with everyday tactile encounters of the troubling past, as demonstrated by Matthew Cook and Micheline van Riemsdijk (Cook & van Riemsdijk, 2014) about the "Stolpersteine" (stumbling stones) by the artist Gunter Demnig who places stones with the names of former Jewish residents inscribed on copper plates on the pavement at their former addresses. Art can, at least in moments, open affectively for new futures, as discussed by Britta Timm Knudsen and Christoffer Kølvråa (Knudsen & Kølvråa, 2020) about decolonial heritage practices in Nantes. Memorial sites as museums can become monuments and allow counter history and plurality of remembrance through their ambiguity, as Katharyne Mitchell (K. Mitchell, 2003, p. 455) argues: 'The Libeskind museum is a monument to memory, one

that is open to multiple significations and to the changes wrought by time, but which nevertheless remains relentless in its profound, commemorative message'. Memorial art holds sensory forces which can be perceived when encountered, as shown by Adrian Parr (Parr, 2008) when analyzing Maya Ying Lin's Vietnam veteran memorial through a Deleuzian understanding of art. Parr (Parr, 2008, p. 71) argues that the memorial makes the trauma perceivable rather than merely represented or remembered:

'Her design opened up the American social imaginary to the veteran experience by bringing it into contact with the affect of trauma. More precisely, the design consists of an indeterminate wounded line that lies beyond representation and is without organization, working to produce a geometry of affects and percepts that occur prior to the management and organization of a perceiving subject.'

With Parr, and especially with Deleuze and Guattari's (Deleuze et al., 1994 799) understanding of art, the sensory and affect becomes crucial for the relationship between art work, statues in this case, the landscape where it is located and the one encountering it. Even when the art work is a statue or a monument, it is something different from a memory or representation of some elements of the past. As with the trauma connected to the Vietnam War, certain elements of the past affectively present in the landscape.

01.01.01 Art as sensory blocs

'What is preserved—the thing or the work of art—is a *bloc of sensation, that is to say, a compound of percepts and affects.*' (Deleuze et al., 1994, p. 163)

'Percepts are no longer perceptions; they are independent of a state of those who experience them. Affects are no longer feelings or affections; they go beyond the strength of those who undergo them. Sensations, percepts, and affects are *beings* whose validity lies in themselves and exceeds any lived.' (Deleuze et al., 1994, p. 163)

What makes art, art following Deleuze & Guattari (Deleuze et al., 1994) is that they are self-standing, independent of both the artist who made it, the circumstances under which it was made, of the one encountering the artwork, and of the circumstances for the encounter. Still, the artwork is made, it is a physical product of the sensory work done by the artist applying knowledge, technique, and materials, and it has a technical composition. The aesthetic composition of the artworks is an ordering of sensation and affect, out of the chaos of possibilities, by expressive sensory means. It is a sensory-affective refrain using material formation. The artwork is able to affect, to do sensory work (as it has an aesthetic composition) and open the possible—the virtual—for the one encountering it sensorily. This is a key characteristic of art (Deleuze et al., 1994). This is possible as it enters, or more accurately, its elements enter into connections with other rhythmic bodies. With the expressiveness of its elements, art can even constitute particular rhythmic ordering. This is what makes this understanding of art so exciting for spatial justice. Placing an art work, as a statue, in the landscape brings a sensory bloc into the relations of that landscape. Deleuze and Guattari (Deleuze et al., 1994, p. 167) writes the following about sculptures:

'Vibrating sensation—coupling sensation—opening or splitting, hollowing out sensation. These types are displayed almost in their pure state in sculpture, with its sensations of stone, marble, or metal, which vibrate according to the order of strong and weak beats, projections and hollows, its powerful clinches that intertwine them, its developments of

large spaces between groups or within a single group where we no longer know whether it is the light or the air that sculpts or is sculpted'

The expressive (sensory) elements of the sculpture (a statue or other art works) and of the landscape resonate, embrace, and modulating each other or deterritorializes into new forms of rhythmic ordering (refrains) of sensations. The void, the opening or splitting between sensations of the art work (Deleuze et al., 1994), which enables linkages to elements of other (sensory) refrains found in the landscape where the art work is located. One could say that the art work is able to draw elements of the landscape into its composition, and the borders between the art work and the landscape becomes fluid and dynamic. The sensory becoming of art makes the statues become an element of the landscape or alters the landscape into a statue-landscape.

'It is true that every work of art is a monument, but here the monument is not something commemorating a past, it is a bloc of present sensations that owe their preservation only to themselves and that provide the event with the compound that celebrates it. The monument's action is not memory but fabulation. We write not with childhood memories but through blocs of childhood that are the becoming-child of the present.' (Deleuze et al., 1994, p. 166)

A statue should not be understood as merely commemorating a past; it captures past sensations, emotions, affects, or perceptions in the present and makes them perceivable in the landscape it becomes part of. The past of these is in a sense that of the artist making the art work, but it can also be those of imagined about or experienced in different pasts. They are always translated by the artist's styling or carving into an art work, but this art work becomes a self-standing art monument of affect and sensation with the ability to affect (Deleuze et al., 1994). The statue is on the one hand inherently opening creating the possibility of access to the 'invisible forces' (Deleuze et al., 1994) of sensations, affect, or ideas, but, on the other hand, it can frame the sensory landscape or the use of the past, exactly because of its strong capacity to affect and make new connections. That is what happens with a statue in a landscape.

But there is also a relational monument politics, as the meaning of the monument can be altered through encounters as shown by Mitchell (K. Mitchell, 2003). The encounter with the art monument constitutes an affective relationship where both bodies can affect and be affected (Deleuze & Guattari, 1987). There is a performativity of statues, a relational performativity in the Deleuzean sense (Jensen, 2016). Encountering a statue in a landscape can therefore enable new possibilities as well as territorialize the landscape.

Situated public art engages sensorily, emotionally, and discursively in landscape transformation and struggles and impacts the terms by which rural landscapes can be performed. It is about more than sensory- or monument politics; it is really about spatial justice of the landscape. What makes public art as statues so exciting to explore is precisely because they combine sensory elements and the use of the past in a very concrete and material manner within the performances of landscapes. This enables adding to the conceptual understanding of rural spatial justice by paying a needed greater attention to two important aspects: sensation and the use of the past.

01.01.02 The contested rural art and culture

Rural research on art and culture has for a long time criticized the urban-centric transformation and commodification of rural past and culture. Recent research on art in rural areas, which explores art from a value-adding perspective, where value is recognized in relation to the local context for art activities, and thus distancing itself from the urban centrality found with many art-centered development approaches (Mahon et al., 2018).

Experiences of rural landscape and artifacts within it are commodified through increasingly widespread market driven economic development strategies emphasizing rural tourism and are thus changing the value of these, as well as landscapes, through processes of creative destruction as Woods, (Woods, 2010, p. 98) argues (building on Mitchell, 1998, who draws on David Harvey) as these rural places '...become the theatres of consumption for tourists and visitors'. Woods (Woods, 2015, p. 7), reminds us that exploring rural places through the lens of assemblage theory:

‘Culture is intrinsic to the assemblage of place in a number of ways. Cultural artefacts are among the material components of place, and the expressive components of place include symbols of identity and affects such as emotion that are enrolled into cultural expression’.

Rural tourism is the ‘...touristic activities that are focused on the consumption of rural landscapes, artefacts, cultures and experiences, involving differing degrees of engagement and performance.’ (Woods, 2010, p. 94). It follows the change in public perception in the global north of rural areas as a space for leisure and recreation activities ‘...by predominantly urbanized population...’ (Woods, 2010, p. 92) and the capital accumulation that this makes possible. Endogenous development strategies employ and commoditize cultural artifacts as place-making objects, as well as for their expressive character as 'embodiments' of, e.g., nostalgia, authenticity or heritage that can be brought out of the physical location, thus both territorializing the rural and deterritorializing.

The commodification of heritage is widespread in practices in rural localities (Woods, 2010), as well as through tourist activities that form links between heritage, notions of authenticity and ‘rural idyll’ (Frisvoll, 2013). The rural is often represented as associated with the past and tradition, with a heritage of authentic relationship to ancestors or 'rural idyll' '... as a refuge from the pressures of modern life’ (Woods, 2010, p. 28). Kasabov (Kasabov, 2020) links the idea of the idyllic rural to the ways rural is imposed by discourses from the outside with cliches or caricatures serving tourist and property or counter-urban interests, as well as those of the urban-metropolitan elites. This discursive production of the rural is one of the ways monolithic voices come to define the rural, which also is met by silencing or ignorance to the multiple voices of the lived rural or framing those as malefic unwanted diversions from the norm (set by urban metropolitan elites) (Kasabov, 2020).

The commodification of rural heritage is mirrored in the commodification of heritage more broadly, when it is transformed into tourist activities (Smith, 2009), as when reframing heritage practices transform the value of heritage sites in urban settings to fit those of a tourism industry as Knudsen & Kølvråa (Knudsen & Kølvråa, 2020) show. Rodney Harrison links the dramatic growth in public interest in heritage with '...the diversification and segmentation of heritage to make it marketable to more varied audiences; and

the widespread commercialization of the past' (Harrison, 2013, p. 94). Something he sees as related to a modern sensibility with its attention to preserving the old and authentic, stemming from ‘the experience of modernity and its relationship to time, ordering and uncertainty (or “risk”)’ (Harrison, 2013). Commodification of heritage is found with this development:

‘The accelerated operation of this modern sensibility, coupled with a series of factors, including shifting economic and demographic processes of deindustrialisation and redundancy; the development of the heritage ‘experience’ as a marketable commodity...’ (Harrison, 2013, p. 227).

In the case area for the two statues, the commodification of heritage and the natural landscape can be observed as well. The area has historically been connected to the sea through fishing, the dependency on the sea, and has experienced large shipwrecks, reflected in the naming of the area as an ‘iron coast’ (Museum, 2018). Today is this part of tourism branding as for the opportunity to visit the ‘...rescue stations, see the exhibitions and get the dramatic stories about the many shipwrecks and strandings on the west coast of Jutland’ (Nordvestkysten, 2023). The sea and the natural environment are also part of the 11 coastal municipalities’ tourism strategies for the area through framing them as having a heritage of holiday towns and the sea and the natural environment as core values, as they state in their development plan for sustainable tourism for 2021-2025:

‘The sea and nature draws an attractive, distinctive and very diverse coastal destination and bind the many unique landscapes, cities and cultural environments together. The nature, the freedom, the wild sea and the fresh air are core values’ (Rådgivning, 2021, p. 30), *my translation*).

01.02 Rural Spatial Justice and the right to the landscape

‘I ask how rural people fit into the right to the city, whether there is a “right to the countryside” worth fighting for...’ (Barraclough, 2013, p. 1047)

‘What, then, is the role of the rural in the right to the city framework? Lefebvre argued that all people have rights to participate in the decision-making processes that create the spaces of their everyday lives, and to appropriate those spaces regardless of property arrangements; thus given that the lives of the people in the countryside are overwhelmingly structured by decision-making in cities, rural people also have right to the city that is not at all linked to their urban inhabitation.’ (Barraclough, 2013, p. 1048)

The interest in the terms of everyday life found with Laura Barraclough and Henri Lefebvre, as well as in the thesis you now read, is part of a wider concern over which forces get to decide the trajectories of transition in rural areas and on which terms this happens.

01.02.01 Rural spatial justice—a right beyond the city

The concern is also found very clearly in rural research addressing the spatial justice of transitions and production of the Rural inspired by Henri Lefebvre's (Lefebvre, 1996 484) call for a 'right to the city' and Laura Barraclough's (Barraclough, 2013 445) claim that a 'right to the countryside' is needed with attention to the relationship with the natural world and the nonhuman. Following Lefebvre's theoretical perspective that the city is not necessarily urban, Barraclough argues that: ‘...the right to the city might be created anywhere and everywhere, including the places we imagine to be “rural”’ (Barraclough, 2013, p. 1047). The agenda of 'right to the city' moves beyond a focus on the urban and this has inspired rural research that addresses important issues of spatial justice related to different scales, the production of the Rural, nature, landscapes, and everyday life.

Spatial justice or injustice operates thus not just in the city, but on all scales and operates possibly differently on different scales, as argued by Rhys Jones, Bryonny Goodwin-Hawkins and Michael Woods (Jones et al., 2020). Space and justice are related both in how space expresses past (in) justice, how it produces new and how the ability to use or participate active in spatial transformation operates on different scales (Jones et al., 2020). Edward Soja has also addressed this question of scale and spatial justice, as he argues that changing toward regional urbanization changes what the center is and thus which center there is a right to use (Soja, 2010). This changes the rural-urban relationship. Soja argues that the appropriation of control over spatial production expands beyond the city as: ‘...urbanization and the organized space of the city are seen as generative forces’ (Soja, 2010, p. 97) affecting socio-spatial productions beyond the city and that ‘...this bureaucratic society and its extension through planning and public policy do not just affect those living in the city proper but impose their powerful influence everywhere via the operations of the state and market’ (Soja, 2010, p. 96).

Spatial justice is thus diverse and an important problem of rural spatial justice lies with an unequal power balance between the urban and rural in that much of the decisions producing the countryside are taken from urban or city-based positions (Barraclough, 2013). Following Lefebvre, 'the urban' and 'the rural' are dialectically linked in capitalism and 'the urban' is really something conceived and social rather than a geographical entity (Barraclough, 2013), which means that ‘the rural’ to a large extent is produced from another conceptual and social position rather than on its own terms. As shown by important rural thinkers (Halfacree, 2007), (Woods, 2010) the Rural must be understood through Henri Lefebvre's theory of the production of space, where particular spaces are interconnected with power processes, natural and social rhythms, and produced through dynamic complex relations between material practices, physical environments, social relations, discourses, as well as imaginations, emotions, and practices of everyday life (Lefebvre, 1991). Space is not a container within something is or occurs. Henri Lefebvre (Lefebvre, 1991) shows with his theory of the production of space that space is produced as a social product, as a social space. This production has a triadic

relationship between the spatial practices and perceived space linked to the realm of production, social relations, and physical space; the representations of space and conceptualized space (e.g. discourses and visual products); and the directly lived space by its inhabitants, through associated symbols and images, as well as their habits, emotions, and sensations (Lefebvre, 1991). Space, as something produced, forms a triad with time and energy (space-time-energy) (Lefebvre, 1991) and concrete space is really space-time, with placement and approximate becoming, and where rhythms link space and time. The rural is thus not a particular geographical zone or area, but really relational social spaces produced, lived, and performed (Woods, 2010). The same is a landscape.

01.02.02 The spatiality of justice

Lefebvre's (Lefebvre, 1996) claim for 'the right to the city' is a challenge to a repressive space, which he links to the state-capitalist form of space. This is a particular space that operates in a certain way, which sets the terms for everyday life in a reductive, unjust, and contradictory manner to the wants of the majority of society (Lefebvre, 1996). Lefebvre calls this space an 'abstract space' and points to how it reduces or eliminates differences and orders accordingly to power and hierarchy:

‘Abstract space is thus repressive in essence and par excellence – but thanks to its versatility it is repressive in a peculiarly artful way: its intrinsic repressiveness may be manifested alternately through reduction, through (functional) localization, through the imposition of hierarchy and segregation...’ (Lefebvre, 1991, p. 318)

Yet, abstract space is not a homogeneous space, as Lefebvre (Lefebvre, 1991, p. 308) teaches us: 'After its fashion, which is polyscopic and plural, it subsumes and unites scattered fragments or elements by force'. The claim is based on the understanding that spatial contradictions are contradictions of social relations which are expressed and made operative in space (Lefebvre, 1991) and 'the right to the city' is about securing the appropriation of space as an oeuvre of everyday life for those who inhabit the city, a particular space, with creativity, imagination, freedom and justice through the production of

another space (Lefebvre, 1996). This other space is connected to a 'right to difference' and is a 'differential space' of diversity developed after the model of art, which for Lefebvre is characterized by difference and constitution of difference (Lefebvre, 1991). It is a transition for the masses rather than the elites and for a noncapitalist space, where exchanges are not embedded in exchange value and thus not embedded in capitalist value structures (Lefebvre, 1996). Its development should, Lefebvre argues, be brought forward by those who inhabit the space, which, for Lefebvre (Lefebvre, 1996), means that the working class should drive this transition. However, the agenda is relevant for both an economic class perspective and beyond this and can be extended to hierarchies of power more broadly and the transition of the spaces of everyday life anywhere on just, nonhierarchic, and terms of diversity.

Edward W. Soja (Soja, 2010) seems to be following Lefebvre and emphasize that spatial forces and social forces must be understood as constituting each other, or balanced, when considering justice. This conscious emphasis argues Soja (Soja, 2010) is a break from the modern concept of generalized and blind justice and, to some extent, revisiting antique notions of justice as placed and as the right to participate in the polis and attributes to an ontological stand where the spatial/geographic, temporal/historical and social/societal are seen as the three ontological qualities of human existence. Soja criticizes both recent academic approaches to the right to the city for neglecting the spatial and being little more than a concern for human rights, democracy, and inclusion in planning processes:

‘In many cases, the notion of the right to the city seems to be little more than a slightly different way of speaking about human rights in general or merely a generic reference to the need for more democratic forms of planning and public policy. For the most part, the assertively spatial approach of Lefebvre and the notion of consequential geographies are ignored, and his radical political objectives reduced to softer liberal egalitarianism or normative platitudes’ (Soja, 2010, p. 107)

Soja also raises a critique of approaches building on more traditional Marxist agendas for emphasizing social forces over spatial forces:

‘Harvey, even in his more recent contributions, continues to privilege the determinative effects of social forces such as capital accumulation, while Lefebvre insisted on a more dialectical balance of social and spatial causality. For many, this may seem a minor difference, but for the arguments being presented in *Seeking Spatial Justice*, it is of crucial importance.’ (Soja, 2010, p. 100)

The diversity and contradictions of the academic environment of 'right to the city' or spatial justice, which Soja is, of course, a part of, are also beautifully captured by Kafui A. Attoh's (Attoh, 2011) critical investigation of the notions of rights within it. Within the literature on the 'right to the city' there is difference of which forms of rights are meant by the right-to-the-city, which holds possible contradictions between collective right and minority rights, which must be acknowledged and resolved, as Attoh (Attoh, 2011, p. 724) argues. These are contradictions between the right the city approached on the one hand as collective and democratic right to participate in the management of resources and the majority right connected to this, while on the other hand the right to be different, and thus the individual or minority right to something or to be protected by majority rule:

‘In the literature on the right to the city, rights appear in many kinds and little discussion is given to issues of how we square competing socio-economic rights, or how we reconcile, as the work of Harvey illuminates, our democratic right to make the law and our civil right to break the law. One possible way to square such conflicts is to integrate the right to the city into a general theory of social justice or substantive democracy, but what theory of justice or democracy, we will ultimately ask, ought we to choose.’ (Attoh, 2011, p. 678)

These contradictions between forms of right also relate to the particular notions of justice used, which, along the particular forms of rights, must be reflected and resolved critically to further understand the right to the city further, as Attoh (Attoh, 2011) argues. In this regard, the right to the city appears to have similar challenges concerning its notions of rights as with its notions of justice, when considering grasping justice requires balanced attention to social and spatial forces.

Spatial justice is more generally, beyond the right to participate in the development of and to appropriate space, about the right to space, to be in and occupy space, as Soja argues, based on Purcell, which again is based on Neil Brenner's understanding of the right to the city: ‘The right to the city’ is not just seen as a right to appropriation, participation, and difference, but even more broadly as a 'right to space', the right to inhabit space (Soja, 2010, p. 108). This right to space must be a right to produce one's own everyday space as a social group (Lefebvre, 1991). Lefebvre claims (Lefebvre, 1991) that without social groups producing their own space, the strength of reference points from the past, values, and identity becomes mere abstractions without any real importance for groups themselves or for others in recognizing that group.

01.02.03 The everydayness of rural spatial justice

The everyday, the mundane, and the banal are key aspects of Lefebvre's perspective and to discussions of rural spatial justice. Set in the intersections of social and natural rhythms, the everyday is always changing, but simultaneously holds a monotony which creates resemblance from day to day (Lefebvre, 1987). Following Lefebvre (Lefebvre, 1987, p. 9), the everyday operates as a ‘common denominator’ or ‘general law’, and ‘[t]he everyday can therefore be defined as a set of functions which connect and join together systems that might appear to be distinct’. This denominator quality of the everyday makes it repetitive, and its influence on different systems gives it a central role influencing the lives of ordinary people and the formation of their spaces. A recent anthology edited by Foster, Karen R. Foster and Jennifer Jarman (Foster & Jarman, 2021) has, under the headline ‘The right to be rural’, indeed pointed to a number spatial justice related issues impacting rural everyday life such as rural education, citizenship, mobility, food systems and urbanization. Jens Kaae Fisker, Annette Aagaard Thuesen and Egon Bjørnshave Noe (Fisker et al., 2021) add with their chapter in the anthology to the conceptual and methodical understanding of rural spatial justice by combining the thoughts of Edward Soja with those of Nancy Fraser with whom they include the issues of distribution, participation, and

recognition.

The intersection of rhythms in the everyday is important. Lefebvre (Lefebvre, 2004) offers key insights that rhythms are forming socio-spatial orders from the intersections of natural rhythms, social rhythms, and embodied rhythms, and that rhythms are multiple (polyrhythmic) and can be harmonious (eurhythmic) as well as contradictory or conflicting (arrhythmic). Thinking through rhythms enables attention to multiple scales of sociocultural space, to differences, contradictions, and harmonies, to the concrete and banal, to structures, and the repetitive of patterns. The everyday is therefore simultaneously highly concrete, being rhythms of the natural world, as well as human rhythms, actions, and functions, dependent on and operating due to some general laws, and inflicted with questions of power, when producing and reproducing spaces, as well as the terms for the lives and actions of people.

Also the everyday relationship natural landscapes with its rhythms and use of rural land is an important issue for a rural spatial justice. Lefebvre (Lefebvre, 1996) has pointed to the way nature has been commodified and inserted into capitalist structures of exchange values through leisure and claims of a 'right to nature' by city dwellers who 'colonizes' the countryside bringing the urban with them. This is also an issue that has been raised today. Nature and rural landscape are also of key importance to rural dwellers' everyday life as Pia Heike Johansen, Jens Fisker Kaae and Annette Aagaard Thuesen (Johansen et al., 2021) shows through their ethnographic study of outdoor recreation. As they argue: landscapes are 'markers and breakers of everyday rhythms' of rural dwellers and key to how they '...orient themselves not just in space but also in time' (Johansen et al., 2021, p. 139). However, it is a contested relationship since these relations are reterritorialized from the dominance of urban logic (Johansen et al., 2021). The use of landscape for leisure or lifestyle forms of agriculture not only changes the landscape, it can also be linked to gentrification of the rural and raises '...the question of a return to the concentration of land under the ownership of the wealthy elite' as argued by Lee-Ann Sutherland (Sutherland, 2012).

01.02.04 The sensory everyday relationship to the landscape

Sensations are part of this contested relationship to landscapes, and this is the first area where an understanding of rural spatial justice must pay greater attention.

According to Phil Macnaghten and John Urry (Macnaghten & Urry, 1998) nature is produced and reproduced through social practices which are in addition to being discursively ordered, spaced, and timed, based on models, also embodied involving the senses. Edensor (Edensor, 2014, p. 52) shows that with the countryside becoming a space for seeking sensory alterity through different leisure or recreational activities, it has become a contested place of the sensory experiences that each of these activities are connected to:

'For instance, the adrenaline-fueled rush of speedy descents down hillsides by skiers and mountain bikers, and the airborne surges of hang-gliders contrasted and competed with the more deliberate, subtler sensory attunements to the rural desired by walkers and birdwatchers'.

Listening is also forming the relationship to landscapes as demonstrated by Pia Heike Johansen (Johansen, 2020, p. 10) who shows how the act of selective listening to the background sounds of rural Norway territorializes and produces rural space and identities in particular ways:

'Rural silence is first of all about *not* listening to the economy of scale, to the commodification of the natural conditions and the suppression of lifestyles and territory. Listening to the rural silence is about maintaining an identity as a people closely connected to nature, by selectively listening to sources of sounds recalling emotions that nurse this identity'.

Also touch is important for the relationship to the landscape. Touch enables one to know the environment, the landscape, sensorily on different scales simultaneously—from the close and detailed to the grand and surrounding environment (Howes, 2005). David Howes (Howes, 2005, p. 27) defines this as 'skin knowledge': 'It is the knowledge of the world one acquires through one's skin, through the feel of the sun, the wind, the rain and forest.' Yi-Fu Tuan believes that the strong appeal of nature lies with the '...range and

complexity of its tactile impress' (Tuan, 2005, p. 77). Touch is a thrilling sense. Touch is attributed a special truthfulness by Tuan (Tuan, 2005, p. 78): 'Touch is the sense least susceptible to deception and hence the one which we tend to put the most trust'. Interestingly, Constance Classen (Classen, 2012) shows in her history of touch that the association of touch and truth is not a new idea but can be found with the seventeenth century poet John Milton. And smell can connect one sensory element to a landscape, such as the scent of sage to a desert landscape for Edmunds V. Bunkše (Bunkše, 2004). However, the sensory relationship to the landscape should not be considered harmonic per se or already established. John Wylie (Wylie, 2005, p. 240) raises a critique of phenomenological account, as found with Tim Ingold's idea of 'dwelling', of the relationship between human and landscape as an already established being-in-landscape relationship and points instead to what he describes as 'To be "in" the landscape but also up against it'. With his post-phenomenological and relational approach to landscape, a '...landscape might best be described in terms of the entwined materialities and sensibilities *with which* we act and sense' (Wylie, 2005, p. 245).

01.02.05 The past of the landscape relationship

The past, in its relationship with landscapes, is the second area that needs more focus in understanding rural spatial justice. It has already been indicated that the use of the past becomes relevant when a statue or monument is placed in a landscape. I will clarify the conceptual approach later, but for now it is necessary to address some research found 'outside' the discussions of spatial justice to qualify the relevance of this perspective for rural spatial justice.

According to Barbara Bender (Bender, 2002, p. 104) engagement with landscapes are historical specific, political, and merging into social relations, in ways where the past is used in the present in different ways: '...the engagement with landscape and time is historically particular, imbricated in social relations and deeply political'. Memory, the past, and heritage are important aspects of the time of landscapes (D. Harvey, 2015). The relationship between landscape and memory has been appreciated in much research, not least by the canonical work of the sociologist Maurice Halbwachs (Halbwachs, 1980) on collective memory. Halbwachs here

show the dialectical impact between social groups and their physical environment and how these are both constructive of and constructed by the self-made and collective memories of the group. These collective memories are, in Halbwachs' thinking, related to the political conditions and long-term memories of societies (Apfelbaum, 2010). Thus, there is a political dimension to these relationships of past, memory, and landscapes on the scales of society and geographic landscapes, and on the scale of social groups and to individuals, whose memory is formed in relation to these other scales (Apfelbaum, 2010).

The attention to the sensory is also relevant here. Smell can bring about memories of landscapes (Waskul et al., 2009). Rebecca Wheeler ((Wheeler, 2014, p. 30) argues that remembering with the landscape presents the past and constitutes sensory belonging, as she shows in her study in a former mining village in rural Cumbria, England. Here she argues that the unconserved and unformalized sites of memory landscape make them a vehicle for the transmission of oral history and lead to that they '...become "naturalised" into local perception of place and are valued in their continuously evolving, pluri-temporal form, rather than as fixed monuments representing a specific and static temporal state'. Edmunds V. Bunkše (Bunkše, 2004, p. 73) believes that awareness to particular natural rhythms or seasons is inherited from elders or from cultural heritage: 'Indeed it is hard to think of awareness of any rhythms in nature that we do not receive second-hand from our elders and from our cultural heritage.' The natural rhythms experienced growing up, as the sound of the sea, can form and hinder particular connections to landscapes, as he points out:

'Looking into my own experience, I find that awareness of specific rhythms of nature in the landscapes and places where one grew up make an imprint that is difficult to erase later in life. Indeed, such awareness can be so strong emotionally and so place-specific that it may hamper making connections with other places in the world' (Bunkše, 2004, p. 74).

Bunkše (Bunkše, 2018) also believes that the way people connect feelingly and emotionally to a landscape, how the external landscape is internalized, can be formed through the multisensory experiences of a landscape either in

childhood before cultural cognitive representations of these landscapes forms that knowing, or through being sensorily present in the landscape. For Bunkše (Bunkše, 2018) culture is both forming the sensory connection to landscapes or destructive for the multisensorial relationship to landscapes of the child. C. Nadia Seremetakis (Seremetakis, 2018) connects culture, landscape and sensation. However, she emphasizes the role of memory as a key role for upholding or reproducing sensory cultures as a 'horizon' for sensory experience of landscapes and the artifacts within them:

‘The capacity to replicate a sensorial culture resides in a dynamic interaction between perception, memory and a landscape of artifacts, organic and inorganic. This capacity can atrophy when that landscape, as a repository and horizon of historical experience, emotions, embedded sensibilities and hence social identities, dissolves into disconnected pieces.’ (Seremetakis, 2018, p. 150)

Seremetakis (Seremetakis, 2018 823) with her discussion of the changing cultural connection to the taste of a fruit connected to nostalgia shows us that the introduction of new sensory material artifacts can affect the sensorial connection to the elements themselves, when they are met as 'tasteless' with a lack of cultural coding that could have fit them into the sensorial culture. It follows from these statements of Seremetakis, that the introduction of a sensory object as a statue in a landscape could on the one hand enable the re-linking of disconnected pieces, and hence work as recreating, or upholding, a sensorial culture. On the other hand, it could be 'a tasteless' material element that carries a particular past not included in the present cultural coding and meaning making, further dispersing and transforming the sensorial cultural landscape. It could affect how social groups could, sensorily, produce their own spaces, which is, as mentioned, an important aspect of spatial justice following Lefebvre.

01.02.06 The justice of landscapes

Landscapes cannot be separated from either power or spatial justice, as we learn from Don Mitchell (D. Mitchell, 2003). Landscapes are material expressions, reflections, of power and physical ordered to facilitate power, simultaneously as these landscapes are the material and social relations of lived life and produce justice or injustice (D. Mitchell, 2003). Landscapes are about something more than the physical landscape itself: they are, as Mitchell (D. Mitchell, 2003, p. 790) believes, social spaces' physical revelation of human practice (epistemological landscape), a gaze privileging something (apocryphal landscape) and 'concretization and maker of memory'.

Doreen Massey (Massey, 2006) reminds us that injustices cannot be criticized with claims to a 'natural' or essential quality of the rural landscapes of our everyday life, since change happens continuously. The point of Massey is crucial. With the identity of social groups resting partly in their relationship between the natural environment and collective memory (Halbwachs, 1980) there is a risk of the reactionary rural performances and socio-spatial exclusion observed by Michael Woods (2010). Massey (Massey, 2006, p. 46) argues that landscapes are, rather than static entities, continues to change spaces, 'events' temporarily produced out of '...a meeting up of trajectories out of which mobile uncertainty a future is - has to be – negotiated'. Even when relative permanent landscapes are produced, landscapes are always changing and it should be the terms of such change that should have the attention:

‘The stake is not change itself (the denial of it in the past or the refusal of it in the future), for change of some sort is inevitable; rather it is the character and the terms of that change. It is here that the politics needs to be engaged’ (Massey, 2006, p. 40).

01.02.07 A micropolitical attention to the fleeting

The thinking of Henri Lefebvre constitutes a baseline condition for a rural spatial justice. His attention to the connection between justice and the ability to produce or create a space as a social group is crucial. The same is his attention to the ‘right to difference’ and production of ‘differential spaces’ of diversity.

However, as has been argued, attention to statues in the landscape also implies attention to sensation and uses of the past through emotional memories or ideas. The forces or power of these in producing landscapes, or performing landscapes as I prefer to speak of, must be expected to occur in fleeting moments and in the details.

The concept of segmentation of Deleuze and Guattari (Deleuze & Guattari, 1987) enables this. It is anchored in an understanding of society defined by its ruptures or lines of flight rather than contradictions:

‘It is wrongly said (in Marxism in particular) that a society is defined by its contradictions. That is true only on the larger scale of things. From the viewpoint of micropolitics, a society is defined by its lines of flight, which are molecular. There is always something that flows or flees, that escapes the binary organizations, the resonance apparatus, and the overcoding machine...’. (Deleuze & Guattari, 1987, p. 255)

This understanding moves the attention towards the changing and details. It departs somewhat from the emphasis of Lefebvre (Lefebvre, 1996) on contradictions as the important feature behind spatial justice or injustice and on the residues of structures, the excluded opposites of what the structures emphasize (again emphasizing contradictions) as the fundamental aspect of his ontology (Lefebvre, 2016). I write ‘somewhat’ because Deleuze and Guattari do not dismiss the existence of contradictions.

Deleuze & Guattari find inspiration for their attention to micropolitics in the micro sociology of Gabriel Tarde: ‘As Gabriel Tarde said, what one need to know is which peasants, in which areas of the south of France, stopped greeting the local landowners’ (Deleuze & Guattari, 1987, p. 253). This form

of attention to detail is a guiding principle in the methodology of this thesis. Micropolitics is really not about social- or spatial scales, but about the mode of operation, which either breaks, ruptures and opens, or unites, segments and restricts. This is caught, respectively, with the notions of ‘molecular’ flow and ‘molar’ organization of Deleuze & Guattari (Deleuze & Guattari, 1987). These two modes pass into each other, by their continuous ruptures (‘lines of flight’) and resegmentation of social-spatial-temporal orders, that is, rhythmic orders, or by their deterritorialisation and reterritorialization of such orders (Deleuze & Guattari, 1987). Segmentation can be rigid ordering either by imposing particular proceedings to follow, concentric territorialization around a singular resonance points, or a model for binarizations. Segmentation can also be subtle with territorialization and binary distinctions but with several resonance points and without imposing a proceeding, concentric ordering or a model of binarization. However, segmentation always also holds the potential for rupture, for lines of flight breaking the order with the ability to make new connections and resegmentize rhythmic order (Deleuze & Guattari, 1987).

The opening and restrictiveness of social segments brings attention to the multiplicity and dynamics of forces and active operations of power in detail. It is in the attention to ruptures and different forms of segmentation that the performances of sensation, emotional memories, and the use of the past around a statue can be explored and its potential for rural spatial justice can be grasped.

01.03 Thesis problem and structure

Rural spatial justice is about the ability to produce the landscapes (spacetimes) we inhabit, as well as about producing ‘differential spaces’ of diversity. Research within rural spatial justice is diverse and has pointed to crucial aspects of rural everyday life, the importance of recognition and of the relationship to nature and landscapes. However, two aspects seem to need more attention: the sensory aspect of the production of landscapes and the use of the past through (emotional and sensory) memories and ideas. These two aspects are found with art, not least when art is in the form of statues or art-monuments. This is what makes art so thrilling to explore. It is precisely through exploring this combination ‘art-sensation-use of the past’, that this thesis will contribute to the understanding of rural spatial justice.

01.03.01 A key guiding idea

A key idea, therefore, runs through this thesis: That placing a statue in the landscape brings a sensory monument, a compound of sensations, percepts and affect (Deleuze et al., 1994), into the sensory relations of that landscape with the ability to affect how landscapes are performed through sensation, memory, and uses of the past, as well as how rural spatial justice is enabled since spatial justice is about the ability to produce one’s own spaces and ‘differential spaces’ (Lefebvre, 1991). On one hand, the art-monument makes forces of past sensory experiences perceivable in the present, not as remembrance or representations of the past sensations or experiences, but as the way sensations are framed through the encounter with the art work. On the other hand, due to its inherent openness and deterritorialisation force, the art-monument enables new ways of engaging with pasts sensorily in the landscape (Deleuze & Guattari, 1994; Parr, 2008). Sensory elements of the

statue, of the landscape are connected to each other and to particular uses of the past through rhythms as specific ways landscapes are performed. With these certain sensory elements might make ruptures or segmentations (Deleuze & Guattari, 1987) through the way they produce binary order, become resonance points, models, or proceedings for other sensations or sensory experiences. Knowing what segmentations that could occur with public art engaged with the past offers knowledge that can contribute to the understanding of rural spatial justice.

This is the background for asking the research question, a problem, that guides this thesis. It consists of an empirical first part and a second part concerned with conceptual development. The problem is:

From a sensory perspective what segmentations can be found within landscape performances with public art engaged with the past and how does this affect the understanding of rural spatial justice?

01.03.02 Thesis structure

The thesis is structured in 8 chapters. The first chapters clarify the problem and positioning of the work, the methodology and methods. The following two chapters are concerned with conceptual clarification. This is followed by two analytical chapters, and in the end, we arrive at the conclusive chapter 8. In the following is the main chapter referred to with a single digit, as '1' and the sub-chapters as '01.01'.

Chapter 1 is this introduction.

Chapter 2 clarifies the ontological and general methodological approach. Chapter 02.01 describes the Deleuzian inspired ontology of becoming, difference, relational affect, and a 'performativity together'. Chapter 02.02 describes what is meant by the sensory perspective of the thesis and anchors it in the idea of multisensoriality of sensory studies. This is followed by chapter 02.03 that clarifies the overall methodological approach and its inspiration from the method of intuition with its steps of getting into and beyond the real-world experience, the rhizomic thinking of Gilles Deleuze and Felix Guattari, and of rhythmanalysis combining the thought of Henri Lefebvre and Deleuze and Guattari.

Chapter 3 describes the approach and methods of the case study, which is the key part of the research design to get into the experience of the real world. Chapter 03.01 shows the research questions for the case study. The following chapter 03.02 clarifies the way the cases and participants were selected and the consequence of having statues of human figures as cases. Chapter 03.03 describes and discusses the sensory ethnographic inspired methods used in the case study. It starts with the main method of 'mobile sensing-with' and follows with the supporting methods 'auto-sensory fieldwork', audio and image recording, desktop research, and interviews with actors in 9 rural art & culture activities.

Chapter 4 is concerned with understanding the connection of rhythm and segmentation by the concept of rhythms found with Henri Lefebvre and Deleuze and Guattari and with the concept of segmentation of the latters.

Chapter 04.01 clarifies how rhythms link space and time, while Chapter 04.02 links rhythms and segmentation.

Chapter 5 is also concerned with conceptual understanding; with understanding the use of the past in the landscape. It makes a connection to heritage studies and shows that the use of the past in landscape performances can be understood as heritage performances. Chapter 05.01 clarified the understanding of heritage as performed use of the past found with Critical Heritage Studies. Chapter 05.02. clarifies how heritage is emotional and affective, while Chapter 05.03 shows how memory and heritage are understood as political and performed by unofficial heritage agents.

Chapter 6 is the first analytical chapter. It presents and discusses the findings of the ways sensory segmentations occur around the statues and perform heritage landscapes. Chapter 06.01 shows how listening to the sea performs such heritage landscapes. Chapter 06.02 shows how the statues are emplaced by performed sameness of the statues and the landscape. Chapter 06.03 concludes the latter two chapters by addressing the forms of sensory segmentations that occur.

Chapter 7 presents the finding on how heritage landscapes are performed with statues through sensory segmentation. Chapter 07.01 shows that the statue line of sight is imitated and conceptualizes this by drawing mainly on sensory research, as a form of 'imitated extended seeing'. Chapter 07.02 shows how particular visual heritage landscapes are performed through what the statue is imagined to look at. Chapter 07.03 shows how heritage landscapes of agency are performed through the connection of The Shepherds tactile qualities with senses of an agency to act or with being shepherded. Chapter 07.04 concludes the three last chapters by discussing which forms of sensory segmentation occur.

Chapter 8 concludes the thesis by answering the research equation based on all the above chapters.

02 Ontology and overall approach

A sensory monument of affect made perceivable as a statue in a landscape; A statue as an artifact with which landscapes are performed; Multisensorial configurations with the statue and landscape; The inclusive and creative production of the landscape one inhabits: How can these meet in their sensory-cognitive forms? The concept of art as a sensory monument; the concepts of emotional heritage performance and of decolonial heritage practices; the concept of multisensoriality; the concept of rural spatial justice: How can they meet as concepts?

It requires an ontology for both physical, social, and conceptual spheres. It requires an ontology that can take in how sensory elements flow together and do, and are done, something with. And it requires an ontology that includes change, ordering, and power in the smallest details.

It is with the last two requirements that it is useful to go beyond the metaphysics of Henri Lefebvre (Lefebvre, 2016), the key theoretician behind the idea of spatial justice, toward the ontology of Gilles Deleuze and Felix Guattari (Deleuze & Guattari, 1987; Deleuze et al., 1994). There are important intersections in their approaches and concepts of rhythms and difference, and Lefebvre is deeply concerned with change: Even the hierarchical abstract space of capitalism is not fixed, but it homogenizes and rearranges, changes, and elements to fit its order (Lefebvre, 1991). The right to the city is also about a change towards just spatial production (Lefebvre, 1996). However, with Deleuze and Guattari we find an ontology attuned to the fleeting, to becoming, difference, and affective performativity.

02.01 Ontology of difference, becoming and relational affect

This thesis places itself mainly in the metaphysics of the collaboration of Gilles Deleuze and Felix Guattari. In their works (Deleuze & Guattari, 1987) 'A thousand plateaus' and (Deleuze et al., 1994) 'What is philosophy' is an inspirational ontology of becoming and difference with instructive concepts of (relational) affect, rhythm and segmentation. Cliff Stagoll (Stagoll, 2010, p. 25) emphasizes in his entry in 'The Deleuze Dictionary' difference and becoming as key aspects of a Deleuzian ontology: 'Together with "difference", "becoming" is an important component of Deleuze's corpus. In so far as Deleuze champions a particular ontology, these two concepts are its cornerstones, serving as antidotes to what he considers to be the western tradition's predominant and unjustifiable focus upon being and identity.' Paul Patton (Patton, 2000, p. 34) identifies an ontology of difference in Deleuze's 'Difference and repetition' '...in which disparity or difference is the fundamental principle and the identity of objects is understood as something produced from the differences of which they are composed.' The identities of objects, sensation, emotions, ideas, and concepts are becomings themselves, formed out of affective relationship between different elements and continuously transformed and formed due to the relationship.

02.01.01 Becoming

In 'A Thousand plateaus' (Deleuze & Guattari, 1987) we find conceptual pairs pointing to this becoming and change: deterritorialization and reterritorialization; line-of-flight and resegmentation are those most relevant for this thesis. Both pairs are about the break from orders and the

configuration of orders. Deterritorialization and reterritorialization are about the becoming of dimensional and expressive spatialities, while segmentation are about the becoming through resonance, proceedings, and binarization (Deleuze & Guattari, 1987). I will elaborate on these and their relationship to the rhythms below. Deleuze & Guattari (Deleuze & Guattari, 1987) seem to put change first, the 'de' of territorialization or lines of flight, as the enabling potential of producing order and the defining character of social orders that for them are characterized by transformation, ruptures and lines of flight rather than contradictions. Becoming is an integral part of the 'Rhizome', Deleuze and Guattari's (Deleuze & Guattari, 1987) flexible, horizontal, and relational system of thinking about the chaos of the world. In fact, it is characterized by becoming: 'A rhizome has no beginning or end; it is always in the middle, between things, interbeing, intermezzo.' (Deleuze & Guattari, 1987, p. 26). It includes both lines of ordering, of segmentation, and of change and rupture, which constantly interacts:

'Every rhizome contains lines of segmentarity according to which it is stratified, territorialized, organized, signified, attributed, etc., as well as lines of deterritorialization down with it constantly flees. There is a rupture in the rhizome whenever segmentary lines explode into a line of flight, but the line of flight is part of the rhizome.' (Deleuze & Guattari, 1987, p. 8)

The rhizome sprouts and connects endlessly and in multiple directions, possibly from every point (Deleuze & Guattari, 1987). It links by alliances and differs from the tree model that links by filiation (Deleuze & Guattari, 1987). This is why this thesis is so concerned with connections and relationships.

02.01.02 Affective relationships, bodies, and performativity

When a statue (a body) is placed in a flat landscape (a body), the flatness is broken with a vertical figure and the statue itself melts into the landscape.

When the salty wind (a body) slowly weathers the surface of the statue (a body), the wind is simultaneously slowed down by the friction from the statue's texture; When I (a body) touch that texture of the statue (a body), I am also touched by the statue. These are all connections, and they are relationships of affect.

'Affects are becomings' as Deleuze and Guattari states (Deleuze & Guattari, 1987, p. 299). It is a capacity to affect and be affected placed in the relationship of bodies and is as such connected to power (Massumi, in (Deleuze & Guattari, 1987). Deleuze and Guattari, inspired by Spinoza's ideas of body and affect, state that:

'We know nothing about a body until we know what it can do, in other words, what its affects are, how they can or cannot enter into composition with other affects, with the affects of another body, either to destroy that body or to be destroyed by it, either to exchange actions and passions with it or to join with it in composing a more powerful body.' (Deleuze & Guattari, 1987, p. 300)

A body is relational and is defined by what it can do, by its affects, not by its function or characteristics of genus or species (Deleuze & Guattari, 1987). For Deleuze, a body is also, inspired by Nietzsche, a relationship of dominant 'active forces' and 'reactive forces' dominated (Spinks, 2010 574). A body could be the statue that has the attention here. A body is also the one who encounters the statue. A flat landscape and the sea around the statue are also bodies. Even the sound of the sea, the touch of the wind, or the smell of vegetation are bodies. Bodies are compositions, assemblages, of elements with the ability to affect '...at a given degree of power, or rather within the limits of that degree' (Deleuze & Guattari, 1987, p. 299). They can form an assemblage together with other bodies where one of the bodies can be restricted by the other (by being brought into a particular state of affection brought about by being affecting) or where something more can be constituted. Again, building on Spinoza, Deleuze and Guattari (Deleuze &

Guattari, 1987, p. 299) shows that bodies hold active affection and passive affection, which is the capacity to be affected and the restriction of this capacity (Deleuze, 1990). Affect is therefore a relationship of becoming rigid, changed or opening towards engaging in new formation by the lines of flight in the bodily-assemblage.

Casper Bruun Jensen (Jensen, 2016) shows that the performative approach of Deleuze and Guattari is based on this form of affective relationship between bodies in a 'performative sphere'. Performance is therefore something different from individual act. It is more than what an individual does to or with the statue, a particular landscape element, or an event placed in the past. There is a more collective or relational sense of what 'with' means in this affective relationship. It is a relational performance, a performance together, due to the relationship where bodies are affecting and affected.

What is truly inspiring is that the exchange within these forms of affective relationships could also be considered rhythms creating difference.

02.01.03 Difference is rhythmic

Difference is also relational and intimately related to rhythms. Rhythms have already been discussed for their role in spatial production, but it is useful to return to these this time in a slightly different manner by exploring their role in the ontology of difference.

Rhythms are about difference rather than repetition in the understanding of Deleuze & Guattari (Deleuze & Guattari, 1987). Rhythms refer to communication or coordination between heterogeneous bodies, blocks of spacetimes, or milieus. Bodies, spacetimes, and milieus can really be considered the same: entities of force, intensity, and dimension. I will mainly refer to them as spacetimes, as this lends itself to the question of landscape

and spatial justice. Rhythm is the transcoding or transduction of elements from one spacetime block to another, when it '...serves as the base for another, or conversely is established atop another milieu, dissipates in it or is constituted in it.' (Deleuze & Guattari, 1987, p. 364). Rhythms are therefore in-between these blocks of spacetime rather than in the particular ones passing between them.

When the elements of one block of spacetime become part of another and engaged in the relations of this, then it becomes different, in its affection, due to the different relationship it has entered. The active character of rhythms comes clear with Deleuze & Guattari's notion 'Refrains' (Deleuze & Guattari, 1987) capturing how expressive rhythms can become refrains that territorialize and consequently how sensory refrains connect different and fleeting sensations, memories, ideas or affects in concrete spacetime. Although refrains certainly could produce contradictions, binary distinctions through segmentation, as when the vertical statue contrasts the horizontal landscape, it is the inherent openness in these—'their black holes', and their ability to transform or better, to break from, that enable certain elements of refrains to first form rhythms by entering into other spacetimes to connect with other elements in new ways, and second to become motifs and thus form new refrains in sensory landscapes, as when the sensory past gains a perceivable expression in the statue and comes to perform the landscape together with the physical elements of this.

There are some interesting overlaps between the notion of rhythm and refrain by Deleuze and Guattari and the notion of rhythm by Henri Lefebvre. Lefebvre (Lefebvre, 2004) also connects rhythms with difference, as difference in spacetime are constituted through rhythm. For Lefebvre, rhythms are patterns of variation in movement of temporal marked and accentuated elements in spacetime (Lefebvre, 2004). Rhythms are defined by a dialectical relationship between the inner and the outer, by a 'double measure' of its inner quality on the one hand and, on the other, by an outer quantitative measure such as clock time and rhythms, thus linking

quantitative and qualitative elements (Lefebvre, 2004). The inner qualitative measure starts rhythms, but: ‘Without repeating identically “the same”, but by subordinating the same to alterity and even alteration, which is to say, to difference’ (Lefebvre, 2004, 78). Rhythms are thus, rather than the repetition of the same (measure), an ‘altered same’ through space (placement) and time (becoming), where this something constitutes the starting point and the measure of modulations—modulations which can then constitute the measure for other rhythms.

02.01.04 Differences are different

Difference is not the same, there are different forms of differences. Both Lefebvre (Lefebvre, 2004) and Deleuze (Deleuze, 1991) emphasize, though in somewhat different ways, how difference could be understood as variance within an order or difference to that order.

Lefebvre shows that the difference can be within an order or different from that order. He sets ‘induced differences’, where the difference lies within a certain totality in opposition to ‘produced differences’ which breaks that totality. This is related to his idea of totalities producing residues by expelling what contradicts the totality (Lefebvre, 2016), which would appear to be a form of binary thinking.

Attention to ‘produced difference’ seems in this regard to share a similar concern with change as ‘deterritorialisation’, or ‘lines of flight’ breaking a territorial order found with Deleuze & Guattari (Deleuze & Guattari, 1987). There is, however, an important difference. Lefebvre appears to be more attuned to the expulsion of difference (Lefebvre, 2004; 2016), which placed the order first. Deleuze & Guattari (Deleuze & Guattari, 1987) are more attuned to the escape that is already part of any order as a potential of difference. Here, change, or at least the potential of it, comes before order.

Deleuze (Deleuze, 1991), in his exploration of Henri Bergson, distinguishes, with the notions of Henri Bergson, between ‘difference in kind’

and ‘difference in degree’. ‘Differences in kind’ are qualitative differences related to tendencies (or becomings) and duration (Deleuze, 1991), which will make rhythmic orders different from each other. Duration is for Bergson a form of multiplicity and movement, which is ‘...not only continuous and differentiating or heterogeneous, but also indivisible’ (Lawlor & Moulard-Leonard, 2022). ‘Differences in degree’, on the other hand, are rather than linked to duration, linked to the quantitative and spatial extensive as mere variances of the same, rather than truly being differences (Deleuze, 1991). This distinction lies at the heart of the method of intuition, which is a major methodological inspiration here. It will be elaborated on shortly.

02.02 A multisensory perspective

The exploration of the segmentations has a sensory perspective. With both the Deleuzo-Guattarian understanding of art and the partial Lefebvre-inspired approach to rhythms, there is found an attention to the senses. For Deleuze and Guattari art is closely connected to sensation and is found as compounds of sensation in three varieties: ‘Vibrating sensation—coupling sensations—opening or splitting, hollowing out sensation’ (Deleuze et al., 1994, p. 167). Following these three varieties, sensation can be simple vibration, they can be coupled, when they resonate and embrace each other tightly, and they can split apart while still being ‘... brought together by the light, the air, or the void that sinks between them or into them’ (Deleuze et al., 1994, p. 167). The senses are part of Lefebvre’s rhythmanalysis (Lefebvre, 2004, p. 21) used as a way to know and get into rhythms, as he writes:

‘The rhythm analyst calls on all his senses. He draws on his breathing, the circulation of his blood, the beatings of his heart and the delivery of his speech as landmarks. Without privileging any one of these sensations, raised by him in the perception of rhythms, to the detriment of any other.

He thinks with his body, not in the abstract, but in lived temporality.’

Though the approach here is mainly a tool and receptor to the rhythms, Lefebvre (Lefebvre, 2004, p. 21) recognizes the social in the senses, when pointing to the way society influences smell:

‘...in particular he does not neglect smell, scents, the impressions that are so strong in the child and other living beings, which society atrophies, neutralises in order to arrive at the colourless, the odourless and the insensible.’

02.02.01 Sensation is plural, social, cultural, and individual

Sensory Studies can broaden this understanding of sensation. With sensory studies, an inspiring approach to sensory is found, underscoring its cultural anchoring, political, and active character.

According to David Howes and Constance Classen (Howes & Classen, 2014) senses must first and foremost be understood as sensation, as practiced. The senses are, as Howes (Howes, 2022c, p. 12) states in the first proposition on his Sensory Studies Manifesto, ‘...not simply passive receptors. They are interactive, both with the world and each other.’

Sensation has a mediating role between society and self, as well as between mind and body. Sensation is an active process, where all the senses can be active and can potentially lead to different and even contrasting sensations, as well as modulate each other (Howes, 2022a). Sensation must thus be considered plural - a multisensoriality, which occurs equally within the individual and ‘... out there in the environment (i.e. between sense organ and object)...’, which also makes it a public and social activity informed by the culture in which it occurs and co-creates (Howes, 2022a, p. 3). Howes (Howes, 2022a, p. 10) critiques the idea of a direct perception of the environment, which ignores signification. Instead, he offers an understanding

of the sense in which signification and sensation flow into each other as in a continuum between the two:

‘Crucially, sensory studies plays up the double meaning of the term “sense.” This term encompasses both sensation and signification, feeling and meaning (as in the “sense” of a word) in its spectrum of referents. Sensation-signification is seen as forming a continuum, which is modulated by the sensory order.’ (Howes, 2022c, p. 3)

Paul Rodaway (Rodaway, 2018, p. 69) points to a similar intertwinement in his *Sensory Geography*: ‘...perception involves the sense organs (including the body) and the mind, but it is also situated in and mediated by a geographical and cultural environment’. Perception includes both multiple sensations, mental processes such as remembrance, cultural behavior, and it happens in a geographical landscape, in the body, and by the body with its placement, and orientation (Rodaway, 2018).

02.02.02 Hierarchic configuration of the senses

The cultural character and politics of sensation are leading to certain socially and culturally specific sensoria which holds certain hierarchic order of the senses, as Howes (Howes, 2006, p. 5) argues:

“Just as the model of intersensoriality does not necessarily imply a state of harmony, nor does it imply a state of equality, whether sensory or social. Indeed, the senses are typically ordered in hierarchies. In one society or social context sight will head the list of the senses, in another it may be hearing or touch. Such sensory rankings are always allied with social rankings and employed to order society.”

These cultural specific hierarchies of sensations have social consequences. Besides the tendency for emphasising some senses over other as the western cultural consideration of smell, touch and taste as lower senses and vision and

hearing as higher senses traditionally associated with cognition (Howes & Classen, 2014); (Korsmeyer, 2002). The hierarchy of the senses has influenced the materiality of different cultures through both architecture and physical artifacts (Howes, 2006; Howes & Classen, 2014) and in the way art is perceived in western societies dominantly through seeing rather than touching, smelling, or tasting (Howes & Classen, 2014), or the ideas of aesthetic value (Howes & Classen, 2014); (Korsmeyer, 2002). According to Howes (Howes, 2006) such hierarchy and configuration of sensation must be understood with attention to the values attached to different senses, the sequencing of sensations, and how different senses are linked to different meanings. These three processes of hierarchisation could be considered concrete processes of how segmentations could occur through rhythms and sensation, by ordering through models of sensory sequencing or linking, through binary ordering of sensations, or as point of resonance.

The anchoring and forming of sensation by culture implies that there is a politics of sensation that affects both the relationship to other humans and the environment. This politics of sensation has social consequences in that it establishes positions of power, makes social sensory segmentations, and applies the hierarchy of the senses to hierarchies of social groups and class:

‘The social control of perceptibility — who is seen, who is heard, whose pain is recognized — plays an essential role in establishing positions of power within society. Such control is exercised both officially and unofficially, and determines not only *who* is perceived, but also *how they* are perceived.’ (Howes & Classen, 2014, p. 65).

With such linkage between sensations and relations of power, where what really is a plurality of sensations is being configured hierarchically, controlled or limited culturally and socially, there is certainly a question of justice and injustice of sensations. The ways sensations are ordered and happening is thus highly relevant for grasping how art works are segmenting or opening.

02.03 Methodological approach: an intuitive rhizomic rhythmanalysis

This thesis is concerned with the development of the conceptual understanding of ‘rural spatial justice’. The thesis adds to this by exploring:

From a sensory perspective, what segmentations can be found within landscape performances with public art engaged with the past and how does this affect the understanding of rural spatial justice?

The conceptual development of this thesis is done through a case study, where empirical data are collected by methods inspired by rhythmanalysis and sensory ethnography, analyzed, and theoretical concepts employed in an iterative process and a pragmatic fashion.

The methodology has two general inspirations. On the most general level, it is a rhythmanalysis inspired by the rhizomic (or nomadic) thinking found with Deleuze and Guattari (Deleuze & Guattari, 1987) with its attention to connections between multiple elements, their affective relationships, the becomings and differences as described above. Second, it is inspired by Henri Bergson's 'method of intuition', mainly as presented by Deleuze (Deleuze, 1991). Henri Bergson was a late 19th/early 20th century French philosopher whose work on duration and method of intuition, among others, inspired the work of Deleuze (Lawlor & Moulard-Leonard, 2022). Using the method of intuition here brings it out of the territory of philosophy into that of rural cultural sociology, where this thesis moves around. Other important inspirations are found with sensory ethnography and on the rhythmanalysis of Henri Lefebvre (Lefebvre, 2004) Remember that a territory has fuzzy borders.

02.03.01 Method of Intuition

Intuition as a method (Deleuze, 1991) directs the investigation toward difference and tendencies and offers three broad acts to cut through the chaos

of the world while still embracing the ontological becoming and difference, as well as lending itself well to rhythmanalysis. The Bergsonian distinction between ‘difference in kind’ and ‘difference in degree’, which is crucial for this method, has already been shown above. The method of intuition offers a useful approach to theoretical development in the spirit of rhizomic thinking and anchored in the actuality of spacetimes. The method of intuition enables both getting into sensory experiences of the statue and the landscape and moving beyond these to understand their conditions:

“Intuition leads us to go beyond the state of experience toward the conditions of experience. But these conditions are neither general nor abstract. They are no broader than the conditioned: they are the conditions of real experience.” (Deleuze, 1991, p. 27)

This potential of the method is found with the rules of the method. The distinction between tendencies (‘difference in kind’) and variations of the same (‘difference in degree’) is found really with the second rule of the method, although it has been presented first here. The first rule of the method is concerned with stating problems and distinguishing between true and false ones:

‘FIRST RULE: *Apply the test of true and false to problems themselves. Condemn false problems and reconcile truth and creation at the level of problem.*’ (Deleuze, 1991, p. 15)

The first rule redirects our attention from what is believed to be a misleading sole focus on solutions to a problem toward the problems themselves and the conditions for inventing them as problems (Deleuze, 1991). The way the world is approached holds a performative power to form the spacetime that is inhabited. This first rule is complemented by two ways of distinguishing false problems from true problems.

‘COMPLEMENTARY RULE: *False problems are of two sorts, “nonexistent problems,” defined as problems whose very terms contains a confusion of the “more” and the “less”; and “badly stated” questions, so defined because their terms represents badly analysed compositions.*’ (Deleuze, 1991, p. 17)

First, the notion of ‘nonexistent problems’ captures that the terms of stating a problem can be set in a way that confuses the terms (Deleuze, 1991). This confusion is a confusion of the ‘more’ and ‘less’ of what is sought grasped (Deleuze, 1991). Take the situation of listening to the sound of the sea becoming silent as an example. Understanding sound here as ‘more’ and silence as ‘less’ is false. Silence is what is ‘more’, as it implies the idea of ‘sound’ AND the lack of it. This way of thinking recognizes that there is more to the lack of something and enables attention to what is not sensed in a situation instead of merely what is sensed. Second, ‘badly stated questions’ group elements that are, in fact, qualitatively different (Deleuze, 1991) and therefore lead to bad analysis. Trying to understand sensation of the statue by approaching the senses merely as means of the same bodily perception rather than acknowledging the differences of their tendencies (Howes, 2022a) would lead to a bad analysis (if one agrees with the approach of sensory studies). A rhizomic-intuitive approach would rather emphasize the assemblage character of the senses with different tendencies and as entering into affective relationship with other sense-assemblages altering the tendencies.

The third rule of the method is also concerned with how problems should be stated and solved. However, this highlights the importance of time:

‘THIRD RULE: *State problems and solve them in terms of time rather than of space.* (Deleuze, 1991, p. 31)

The method of intuition ‘...consist in thinking in terms of duration’ (Deleuze, 1991, p. 31). The method embodies a basic distinction between time/duration and space, but it is not a ‘difference in kind’. Differences in kind are only found with time/duration/tendencies ‘...by which things differ in kind from all other things and from itself (alteration)’ (Deleuze, 1991, p. 31). Space with its character of the quantifiable, dimension, proportion, and position, only offers ‘differences in degree’ (Deleuze, 1991). Space itself is here lacking an active element, which might at first seem to counter the active role of space found with Lefebvre (Lefebvre, 1991). However, that is only until it is recollected how much emphasis is placed on rhythms in Lefebvre’s thinking and on extended reference to space-time (Lefebvre, 1991). The

difference between space and time with Bergson is a ‘difference in degree’ (Deleuze, 1991), which makes it perfectly possible to explore compositions of spacetime with tendencies without violating the method of intuition.

Furthermore, problems are invented, which implies both the performative role of the researcher and that stating the problem is a process (Deleuze, 1991). This calls for a dynamic research process, much in the same line that a Deleuzo-Guattarian performative (nomadic) process would do (Jensen, 2016). In a discussion of the consequences of such an approach for social science, Casper Bruun Jensen (Jensen, 2016) highlights that the boundary between material and discourses is floating and that the discourses, representations, and concepts brought about by research are in themselves bodies of unpredictable affects.

02.03.02 Overlaps of the method of intuition with key inspirations

There are some interesting overlaps between the method of intuition and some of the other key inspirations for this methodology: Rhythmanalysis (Lefebvre, 2004), intuition inspired ethnographies (Coleman, 2008; Crociani-Windland, 2011), and sensory ethnography (Howes, 2022a).

02.03.02.01 Intuition and rhythmanalysis

To discuss the overlap with rhythmanalysis, we begin with Deleuze (Deleuze, 1991) clarifying the role of duration in intuition:

‘Intuition is not duration itself. Intuition is rather the movement by which we emerge from our own duration, by which we make use of our own duration to affirm and immediately to recognize the existence of other durations, above and below us.’

Particularly the last part is interesting methodically. Duration is rhythmic (Deleuze, 1991), but the use of one's own duration to acknowledge the other

is not far from the role of the Lefebvrian rhythmanalyst's own rhythms. See what Lefebvre writes:

‘He listens—and first to his body; he learns rhythm from it, in order consequently to appreciate external rhythms. His body serves him as a metronome. A difficult task and situation: to perceive distinct rhythms distinctly, without disrupting them, without dislocating time.’ (Lefebvre, 2004, p. 19)

‘The rhythmanalyst will not be obliged to jump from the inside to the outside of observed bodies; he should come to listen to them as a whole and unify them by taking his own rhythms as a reference: by integrating the outside with the inside and vice versa. For him, nothing is immobile. He hears the wind, the rain, storms; but if he considers a stone, a wall, a trunk, he understands their slowness, their interminable rhythm. This object is not inert; time is not set aside for the subject. It is only slow in relation to our time, to our body, the measure of rhythms.’ (Lefebvre, 2004, p. 20)

For the rhythmanalyst recognition and comparison is found with time. The rhythmanalyst uses ‘his’ own rhythms as a starting point to grasp other rhythms and to compare their differences. The rhythmanalyst’s rhythms could also modify other rhythms. Lefebvre points out that it is normally interfering rhythms that are grasped, and the Rhythmanalyst must create situations where these differences will be recognizable without causing the interference (Lefebvre, 2004). These are interesting similarities.

However, there is also a difference. The rhythmanalyst should listen to the rhythms ‘as a whole’ and ‘unify them’ (Lefebvre, 2004). The structural-oriented Lefebvre here focus on totality of rhythms, rather than on change (‘line of flight’ or deterritorialization). Andrea Mubi Brighenti and Mattias Kärrholm (Brighenti & Kärrholm, 2018, p. 7) have criticized Lefebvre's rhythmanalysis for its risk of becoming naïve in its ‘...discussions reduced to stark oppositions...’ making it difficult to explore ‘...which specific spatial effects do these rhythms and gestures generate? And, on the other, which other dimensions do these spaces draw on that, in turn, intersect and affect

rhythms?'. The answer for Brighenti and Kärholm is to combine the Lefebvrian rhythm analysis with the notion of territorialization by Deleuze and Guattari (Brighenti & Kärholm, 2018). This combination is also found with the studies by Tim Edensor and Julian Holloway's (Edensor & Holloway, 2008) of tourism rhythms in rural Ireland, by Johansen (Johansen, 2020) of sound and rural spatial production, and by Johansen, Fisker and Thuesen (Johansen et al., 2021), who combine Lefebvrian rhythms with the Deleuzo-Guattarian notion of Refrain in their study of rural spatial justice and affective everyday rhythms of nature.

In addition, it makes change seem only possible on a large scale by creating a new space by overcoming capitalism. There might be a need to do this, for example, given the commodification of rural space and heritage, and certainly to understand the powers operating on the large scale of society, bringing attention to that some powers are stronger than others, or perhaps more accurately to the scale of power, with some including multiple variations. Deleuze & Guattari (Deleuze & Guattari, 1987) are by no means ignorant to this, given their attention to the role of the state, to the characteristics of Capitalism, and to the ways refrains create rhythmic segmentations with different degrees of rigidity. Still, the notions of rhythms found with both Lefebvre and Deleuze and Guattari are key to grasping the production of difference through rhythms. The Rhythm analyst remains an inspiring role. Not least because of the role the senses play as a way to recognize the presence of rhythms (Lefebvre, 2004).

02.03.02.02 Intuition and ethnographies

Continuing with the comparisons: The method of intuition is also brought to the ethnographic-inspired methods employed here. Others have done this before me. Close to this thesis is Lita Crociani-Windland's (Crociani-Windland, 2011) work based on the method of intuition, where a Deleuzian-inspired ethnographic exploration of festivals, affect, memory, cultural traditions and connection to the land was carried out. Rebecca Coleman (Coleman, 2008) shows the relevance of the method of intuition for attending to performativity, acknowledging the uniqueness of becomings, and for

developing an ethnographic method of intimacy. Coleman's work is inspiring in this way for a methodology in which people get to know how sensory interactions and connections are made with the statue and the landscape.

02.03.02.03 Intuition and sensory ethnography

This form of intimate knowledge is an ethnographic inspired way to be 'of two (or more) sensoria', as emphasized by sensory ethnography's recognition of cultural differences of sensation (Howes, 2022a, p. 8). There are several interesting areas where the method of intuition and rhizomic thinking overlap with that of sensory ethnography. To be sure, I am not suggesting that sensory ethnography is rhizomic thinking, it seems more positioned in the realm of structure and practice thinking, but it holds relational perspectives and a sense of immanence, which makes the two branch into each other. Sensory ethnography is a major inspiration on the method of the thesis, and the relationship deserves some exploration.

David Howes (Howes, 2022a) shows some aspects of sensory ethnography where I see this: First, the focus is more on the processual aspect of senses, as practiced sensation and as they are made, which somewhat resembles the attention to becoming rather than being. Second, the agency of people doing sensing and of the senses themselves are recognized and sensation is culturally formed and forming, which resembles the attention to affective potential and -relationship. Third, attention to how senses mediate apprehension (understanding) of the environment and '...the relationship between self and society, mind and body, idea and object' (Howes, 2022a, p. 5) cites Bull et al) somehow places senses in-between. Fourth, there is an inherent openness since sensory ethnography requires suspending preconceptions about the senses function, number, bounds, and interactions. Fifth, the uniqueness of sensation, since sensation and perception always must be understood in a particular culture with its own sensorium, holds a sense of immanence and resembles the recognizing the uniqueness of becoming. This uniqueness is expressed in the statement by Howes and Classen (2019, p.25) advocating fieldwork:

‘Perception, like cognition, must be studied in its “natural setting.” Perceptual experiments carried out in psychology laboratories yield clear results. Try carrying out the same experiment in the midst of a Moroccan bazaar, the Arctic tundra, the Sepik River region of Papua New Guinea and, suffice it to say, the results will not be the same. The point here is that the natural environment does influence perception. It may call for the use of some senses more than others, or in any event in different ways from our own, as Gilbert Lewis found in the course of his fieldwork among the Gnau of Papua New Guinea.’

02.03.02.04 Inspiration from Critical Heritage Studies

Finally, conceptual inspirations is found with Critical Heritage Studies, more specifically from the discussions on emotional heritage and on de-colonial heritage. This should briefly be compared also. Critical Heritage Studies offers a very useful approach to understand the use of the past. According to Laurajane Smith (Smith, 2009) heritage should precisely be understood as a performative use of the past to make sense of the present and the future. The concept of emotional heritage performance by Smith (Smith, 2021) shares an emphasis on performativity with rhizomic thinking even if Smith positions the work within Critical Realism. The emphasis on the practiced and performativity is also found concept of de-colonial heritage practices by Britta Timm Knudsen and Christopher Kølvråa (Knudsen & Kølvråa, 2020), which seems closer to rhizomic thinking with the value it places on openness of heritage practices with a potential of difference. How the understanding of heritage connects to the landscape is described in ch.5.

02.03.03 Three acts of an intuitive rhizomic rhythmanalysis

The method of intuition lends itself well to exploring becomings, tendencies, and differences of sensations as they perform landscapes in different ways. Tendencies and 'true problems' are found by exploring 'differences in kind', rather than different degrees of what really is the same.

The method of intuition's emphasis on tendencies that define what is

qualitatively different makes it useful to explore performances with the statue and the landscape rather than merely the experiences of these. Intuition is also well suited to develop conceptual understandings based on actual conditions for experience and its tendencies.

With the method of intuition, come three acts, which are employed to explore and analyze the cases as a base for conceptual development. Combining these 3 acts of intuition with Lefebvre's and Deleuze & Guattari's attention to the difference of rhythms enables the attention to the rhythmic differences in two ways: 1) to what is actual different tendencies or becomings formed at different levels of territorial assemblages (refrains) and 2) if they stay within an order or break free from it to constitute new refrains. This offers a great framework for identifying the ruptures and re-segmentation (Deleuze & Guattari, 1987) that follows from these rhythms and hereby explore the diverse, open-ended, and creative character of the landscapes performances with the statues.

The three overall acts span data collection, analytical phases, and conceptual development. They becomes:

- 1) Stating the problem: Getting into the state of experience (compositions of sensations-remembrances-ideas) and through grouping elements (compositions) where there may or may not be 'difference in kind'.
- 2) Moving through and beyond experience through identifying rhythms of 'differences in kind' and the tendencies of de-segmentation and re-segmentation.
- 3) Continue beyond the experience through identifying convergences of tendencies (rhythms) whose intersections point to where new theoretical understanding can be developed and already existing concepts (or element of these) can be connected, all developing the theoretical assemblage.

These three steps are used in a triadic analysis inspired by Lefebvre's rhythmanalysis and spatial thinking. Lefebvre is a dialectical thinker with roots in Marxism, though in a dynamic way (2004). He analysis through triad combinations of distinct but interacting spheres: In his rhythmanalysis we find for example the 'time-space-energy' of rhythms (Lefebvre, 2004) and in his concept of production of space (Lefebvre, 1991) 'spatial practice-

representations of space-representational space', which refers respectively to perceived/material, conceived/discursive, and lived/emotional aspects of space. Triadic analysis enables a flexible analysis which exploring three broad terms of the condition of experience, space, or landscape without reducing these to binary oppositions or sameness:

'Thus: "thesis-antithesis-synthesis" in Hegel; or in Marx: "economic-social-political". Or more recently: "time-space-energy". Or even: "melody-harmony-rhythm". Triadic analysis distinguishes itself from dual analysis just as much as from banal analysis. It doesn't lead to a synthesis in accordance with the Hegelian schema. Thus the triad "time-space-energy" links three terms that it leaves distinct, without fusing them in a synthesis (which would be the third term).' (Lefebvre, 2004, p. 12)

Here a triad 'the physical-the cultural and individual everydayness-the political' will be used as guiding spheres running thought the analysis of the performances of landscapes by sensation and uses of the past. The physical includes the material environment, the material statue and the materiality of bodies; cultural and individual everydayness includes ideas, emotions, and practices of individuals and those anchored in culture; the political refers to what is done with and through the statues. They will be approaches as spheres of terms, distinct while floating into each other. Again, remember that the boundaries of territories are fuzzy—they are really only becomings of opening and restrictive lines.

02.03.04 Rhizomic use of concepts

'In fact, having a finite number of components, every concept will branch off toward other concepts that are differently composed but constitute other regions of the same plane, answer to problems that can be connected to each other, and participate in a co-creation. A concept requires not only a problem through which it recasts or replaces earlier concepts but a junction of problems where it combines with other coexisting problems.' (Deleuze et al., 1994, p. 17)

Concepts are not universal or static entities that describe reality. With Deleuze and Guattari they are performative (Grosz, 2003; Jensen, 2016) and actively interact with the problems of the sensory world. Elisabeth Grosz (Grosz, 2003, p. 79) argues in her exploration of the Deleuzo-Guattarian concept that: 'A concept lives only when it is put to work, made to do something - develop an argument, inspire an artwork, generate discussions and analysis, produce effects'. On the one hand, concepts are therefore very flexible and enable multiple connections forming a new assemblage of concepts or a new conceptual understanding. On the other hand, concepts are also very concrete and specific in the way they are linked to problems, which also makes them linked to particular conditions. Concepts that are therefore not universal but rather '...modelled on the thing itself, which only suits that thing, and which, in this sense, is no broader than what it must account for' (Deleuze, 1991, p. 28).

Concepts are tools to engage with problems met in what is sensed and perceived and transform them into other problems (Grosz, 2003) in the process of trying to grasp the conditions of perceived and sensed. This is 'grasp' in the sense of capturing and understanding something problematic to be explored, as well as taking hold of it (temporarily) to extract empirical data. This is how I translate 'stating problems' in the method of intuition unfolded above.

02.03.05 Using concepts ethically

The distinction between true and false problems implies that concepts can be bad and invent problems with confused terms or compositions of elements that are actually different in kind. When concepts are tool with which something is transformed and invented comes therefore an ethical concern. Nathan Jun (Jun, 2011b) identifies an ethics of Deleuze where the ethical lies with enabling possibilities and the openness towards new possibilities. The limitation of potential new is on the other hand unethical. As Jun (Jun, 2011b, p. 4) points out the ethical question for Deleuze changes from what 'should' be done to the opening question of what 'could' be done: 'For Deleuze and Guattari, the ethical question isn't "What ought we to do?" but "What might we do?" or "What could we do?"' Jun (Jun, 2011a) draws on Patton's (2000)

argument of the central character deterritorialization plays for Deleuze's political philosophy and shows that the ethic and normativity of Deleuze are of deterritorialization. It is 'life-affirming' rather than 'life-denying' (Jun, 2011a) in its valuing of creation and transformation, which exactly is enabled from deterritorialization (Deleuze & Guattari, 1987) and stands against the limitation of possibility imposed by fixation through representation of the lived (Jun, 2011a). Jun (Jun, 2011a, p. 104) points this out about a Deleuzian value theory:

'Deleuzian value theory, then, aspires to be an eternal revolution against representation which is itself an eternal process of creation and transformation, an eternal practice of freedom. The good or ethical life is both a goal as well as the infinite network of possibilities we travel in its pursuit'.

We can return to the example of starting bad problems through how the senses are connected: Conceptualizing the senses as sameness, as mere variations of body perception rather than acknowledging a multisensoriality with their different tendencies of sensory models, limits the potential of understanding these differences and the development of problems and new concepts. When it is the circumstances of landscape performances of actual people, there is a risk that this reduction leads to failing to recognize important differences or inventing difference in kind, which are really only variances of the same. Therefore, it becomes an ethical concern linked to spatial justice.

One solution lies with continuous self-critique of the terms of the concepts used. Normativity for Deleuze is both critique and self-critique (Jun, 2011a). It should include the mean to critique the norms, values, and power of assemblages—to judge their activity. But it should also enable self-critique the norms of the normativity it self. Jun (Jun, 2011a) also point out that for Deleuze there is an immanence of norms and ethics and it is a normativity with a prefigurative principle. The ability to facilitate self-critique is only possible with immanent ethics and not possible when imposing transcendent criteria as Jun (Jun, 2011a, p. 101) argues:

'Transcendental normativity generates norms that do not and cannot take account of their own deterritorialization or lines of flight. Because the norms follow from, and so are justified by, the transcendental ground, they cannot provide self-reflexive criteria by which to question, critique, or otherwise act upon themselves.'

Concepts will be used in an adductive manner as initial sensitizing concepts to inspire empirical investigation, frame the methodology, and research questions. Throughout the iterative analytical process concepts are used in an abductive fashion to interpret and analyze the empirical data, to discuss the findings and point to overlaps with conceptual findings by others, as well as through connecting them to other concepts in a rhizomic manner to develop new conceptual assemblages. Therefore, it should be continuously kept in mind that concepts might be ill-suited, irrelevant, relevant, or relevant but not sufficient to grasp the problem they aim to grasp.

In summary, these ontological and methodical inspirations mean that concepts play three different methodical roles:

1. The qualified guess: Use of sensitizing concepts in initial framing of the problem and analysis with abduction logic.
2. The pragmatic: Throughout the iterative process of data collection and analysis, the different concepts are one by one employed in a pragmatic fashion through interacting with the empirical data constituting – framing – particular insights as well as discovering their limitations, the need for further concepts, and the irrelevant concepts, which was initially believed to be relevant.
3. The invented assemblage: Develop the conceptual assemblage of concepts, aspects of concepts and new abstracted knowledge from, which – in its connections – can grasp the relationship between situated art, use of the past, memory, multisensory orders and rural spatial justice.

03 Case Study And Methods

The case study with its emphasis on a few cases and contextual knowledge offers the possibility of getting into experience of actual sensory encounters with artworks and emphasizing qualitative difference rather than difference of degree (which is really sameness) as emphasized in the intuition method. This is the base for exploring tendencies and developing conceptual understanding. As argued by Bent Flyvbjerg (Flyvbjerg, 1991) case studies enable getting detailed knowledge through deep understanding of particular contexts; critical research in the sense that can challenge preconceived theories or ideas of the researcher; and rich, multifaceted knowledge rather than generalizations or rules.

Although the methodology employed in this research is comparative and concerns itself with differences and rhythmic patterns, it is important to emphasize that it is in a qualitative rather than quantitative sense. Attention to categories and dependence between variables as found with comparative multi-case studies (e.g. Eisenhart in (Gehman et al., 2017) would emphasize degrees of difference rather than qualitative difference, and static elements over tendencies thus most likely leading to false problems in the sense suggested by Bergson / Deleuze (Deleuze, 1991).

The case is important for it will limit what can be found. The elements of the cases: The statue, the site, the participants, all of these enables *particular* findings. This contextual character of findings is also emphasised in the method of intuition. It also means that the conceptual knowledge developed from the case is contextual. Again, a point found with Intuition as well as Deleuze and Guattari's ideas of concept. Does this render the case study useless? Not at all. Flyvbjerg (Flyvbjerg, 2016) has pointed to the strength of the example coming from case studies. I would, inspired by

Deleuze and Guattari (Deleuze et al., 1994), emphasize that the conceptual understandings might be contextual and certainly *not* universal, and might even be irrelevant, but they can serve as lines to follow into new contexts expanding the possibility to understand the empirical world and connect with other concepts, leading to further conceptualisations. It is a similar rhizomic use of concepts that has been used here.

03.01 Research questions for the case study

The case study is the base for answering the research question of this thesis:

From a sensory perspective, what segmentations can be found within landscape performances with public art engaged with the past and how does this affect the understanding of rural spatial justice?

There is, however, a need to be more specific when exploring the empirical world of the case study. A number of supporting research questions therefore guides the case study. They are aiming at producing knowledge of the real-world circumstances, to which the different concepts are set to interact and produce new conceptual knowledge, including various affective processes such as direct sensory experience, remembered sensory experiences, feelings, emotion, and memories. The questions have a situated character in line with the attention to cultural-specific sensors of sensory ethnography. And in line with method of intuition, the questions are designed to get into the experience (questions 1-4) and move beyond it (questions 5-7).

These research questions for the case study are:

1) Which forms of multisensory everyday encounters with the situated artworks are happening? Which sensations are experienced, and which are not?

2) Which memories, feelings or emotions are experienced in the encounters?

3) Which ideas of the past are linked to the artworks, the landscape, and the encounter with the artworks? Which “official” and “unofficial” heritages /collective memories are performed?

4) Which links between sensations, memories, feelings, emotions, and ideas of the past are made? Which rhythms or sequencing of sensations, memory and heritage are there?

5) Which segmentations are performed? Including:

a. Which coded dualistic pairs of memories, sensations or heritages are performed (segmentation)? Which dualisms of rhythms are performed?

b. Which memories, configurations of sensations or heritages work as resonance points for other memories, configurations of sensations or heritages (segmentation and hierarchization)?

c. Which rhythmic ways of relating memories, configurations of sensations or heritages come to work as ways or proceedings for relating memories, configurations of sensations or heritages (segmentation and hierarchization)?

6) Which de-segmentations are performed? Which ruptures or breaks from the codes of dualistic pairs, reference points or models are performed?

7) Which forms of rhythmic assemblages are constituted?

Research questions 1 to 3 and partially question 4 are of an empirical character and explored through ethnographic methods, whereas questions 5 to 7 have an abstract character and explored through analysis through interaction with the sensitizing/analytical concepts.

03.02 Case selection

The research is designed as a case study of two main cases of public artworks located in the rural landscape on the Danish west coast in a geographical area, which shares some important circumstances of the physical environment and social past. One is the statue 'The Shepherd' by the artist Erik Heide, the other is the statue 'Mary' by the artist Jens Erik Kjeldsen. Here are informal sensory heritage performances among people volunteering in cultural or community activities explored through how they connect the sensory encounters with the statues with their memories and ideas of the statues and the sensory landscape.

The cases were selected with an informed-based approach to maximize the possible leanings from the case (Flyvbjerg, 1991). The logic in this research project, particularly related to the goal of conceptual development, is to expand the complexity and range of elements, which could influence the heritage performance and segmentation, through the strategic use of two artworks with, on the face of it, opposite ways of using the past in the artworks. I return to this point.

The two artwork cases were selected by following criteria:

- Location in a rural area.
- Located in the landscape outside a town.
- Located in an area with transformations that enable possible associated memories.
- Artwork recognized as art, thus enabling knowledge related to encounters with recognized art rather than about what art is understood to be.
- Artwork's linkage to the social past and heritage of the geographical context.
- Artwork's social linkage to the local area and beyond.
- Artworks located so they are noticeable enough to enable multiple encounters.

03.02.01 Selecting two artwork with different past-statue relationships

The two public artworks are both statues located at the Danish west coast in the area called western Jutland. Mary in Agger is located approximately 35 km north of The Shepherd at Bovbjerg Lighthouse.

Both statues refer to the heritage and social past of the landscape in which they are placed. Both artworks are situated in the landscape to connect with particular elements of that landscape. But they differ in the way they do this. Whereas 'Mary' is created with concrete reference to the social past of its location, so is the connection of 'The Shepherd' to the local past constructed after the statue was made, not least through the placement of the statue and written descriptions. The two statues appear thus to be different in kind by their relation to the past with Mary inhering a relationship of the kind heritage before artwork and The Shepherd a relationship of the kind artwork before heritage. And this difference is why they were chosen to for the case study. Exploring these two statues together has, therefore, the potential of identifying multiple different ways sensory heritage is performed with them.

03.02.01.01 'Mary': past before the statue

The artwork 'Mary' is placed on a plateau overlooking the beach and the North Sea just outside the small coastal town of Agger. The town is located in the Agger parish with 343 inhabitants in 2023 where more than half of the population was in the age of 60 or older (Denmark, 2023). Fishing has traditionally been the livelihood in Agger, with only 21 of 369 inhabitants in 1890 not depending on fishing (Sloth, 2008). This has changed so that the town had 49 seagoing boats in 1949 to 4 in 2008 and has experienced a development toward tourism (Sloth, 2008). The built environment has also historically reflected the connections to the sea with the ridges of the houses that run parallel with the direction of the wind from the sea (Sloth, 2008).

The Mary statue is about 2,5 meters high, made by Danish artist Jens Erik

Kjeldsen of granite in 2015 and depicting a woman looking towards the sea with a child and a dog by her legs (Nørgaard, 2015).

The statue is made as a tribute to the fishing wife for her role in the preservation of life in a coastal town and reflects her historical practices of looking towards the sea for returning fishing boats (Nørgaard, 2015). The statue is made to represent the anxiety and concern of living with dependency on the sea, as the poster placed beside the statue tells. The artwork refers to past social practices of the location and interaction with the landscape, and has several concrete ties with the local community (Nørgaard, 2015): The artwork refers with the title to an actual fishing wife who lived in the town ; inspiration to the statue's expression was found in a historical movie from the area; and the placement of the statue is at the site where communication with the boats could occur using a signal mast as the one standing there today. The material of the statue, granite, has ties to the local history as the statue is made at the local Agger Shipyard of a granite block found locally intended for coast protection (Nørgaard, 2015) as part of the groynes, which have been built since the beginning of the 19th century (Sloth, 2008). Furthermore, it is a local fishing club, which has organized the artwork's production and partially financed it.

03.02.01.02 'The Shepherd': connecting to the past after the statue

The artwork "The Shepherd" is placed next to the Bovbjerg Lighthouse on the cliffs overlooking the Nordic Sea at the border between the coastal communities of Fjaltring-Trans and Ferring. In the two closest parishes live 105 inhabitants (Denmark, 2023), but the Bovbjerg Lighthouse is a community of more than 150 volunteers who come from the whole of the municipality of Lemvig and beyond.

The almost 3 meters high statue is made from diabase by the Danish artist Erik Heide in 2006 (Damgaard, 2009). It depicts a male shepherd with two calves in front of him, all carved with a rough and somewhat abstract

expression. The figure has become due to what the artist imagined/saw in the stone (Damgaard, 2009). The artwork was purchased by the Danish private and independent foundation for the arts 'Ny Carlsbergfondet' in 2007 and was originally intended to be placed in a location in northern Denmark, but due to planning issues, it was instead offered by the foundation to the board of Bovbjerg Lighthouse and placed here in the fall of 2008 (Damgaard, 2009).

The official relationship with the physical landscape and its heritage seems to be established in two ways. One is with the artist's careful placement of the statue in relation to the lighthouse and an ancient burial mound (Damgaard, 2009). The second is through the connections made describing the statue on the webpage of Bovbjerg Lighthouse, which suggests different modes of encounters as lines of sight and walking particular routes and establishes connections to the cultural history of the West Coast with lighthouse, the churches, faith, nature, the sea and the pastoral history of the area: 'The shepherd now stands with his animals in the middle of a landscape where people have lived as cattle farmers for millennia. The shepherds of the Bronze Age built the large domed ancient mound where the sculpture now stands, and in the recent past farmers have used the fertile loam on Bovbjerg as grazing land for bulls, dairy cows and horses. Here in West Jutland, the cattle were not tethered as in the east, but walked freely around guarded by shepherds. It is therefore a down-to-earth sculpture.' (Damgaard, 2009), *translated by me*)

'Right here in this place, however, the "Shepherd" also enters into a thought-provoking interaction with a lighthouse; both concepts can be used as an image for forces that lead one on the right path, and the sculpture thus forms part of the story of the West Coast, where church towers and lighthouses stand as great metaphors of faith and nature.' (Damgaard, 2009), *translated by me*)

The Shepherd's material, diabase from a Norwegian area, is also connected to the past of the area, by inserting the area together with the stone in the

grand nordic geological time rather:

‘The black diabase connects Erik Heide's sculpture with an almost unimaginably long Nordic landscape history, where the Ice Age's formation of Bovbjerg - and the sea's destruction of it - is just a small intermezzo.’ (Damgaard, 2009), *translated by me*)

03.02.02 The case of a statue

It has consequences that the two cases are statues and that they are engaged with the past. It impacts what the cases really are cases of and it puts attention to the different encounters with the statues rather than merely the statues themselves.

First of all, both Mary and The Shepherd resemble human figures. The Shepherd with its more abstract features is less detailed in this regard compared to Mary, which, for example, has details of eyes, hair, and finger nails. But both have human forms. This human form affects the kind of relationship there is between the statue and the one encountering it. Tim Edensor (Edensor, 2019) points out that a statue induces an affective response in the person who encounters it due to its performative human form. Human resemblance makes this relationship closer to a human-human relationship than two-dimensional art would, as pointed out by David Getsy (Getsy, 2014) because of the bodily sense of scale that comes with a statue and because one shares a space with the statue. Getsy (Getsy, 2014) also points to an ambiguity that follows from this, as the statue, although it resembles the human form, is still and immobile. Such stillness of the statue, such performative act of stillness, as Getsy (Getsy, 2014) argues, evokes both projections into the statue and reactions, for example, touching, caressing, or vandalizing the statue. Having a statue as a case therefore comes with particular forms of affective encounters akin, though different, to encountering another human.

Second, because the statues engage with the past, they should really be

approached as forms of monuments and they therefore come with a heritage politics. The inherent political character is pointed out when Britta Timm Knudsen and Casper Andersen (Knudsen & Andersen, 2019, p. 254) states that: ‘Statues are thus to be seen as signs of substantial matters not as unimportant random icons in public spaces’. Statues can create contestation spaces where the feelings and representations related to the statue are important (Knudsen & Andersen, 2019). Monuments are also changing by encounter, when their affective impact is that their physical transformation leads to new affective impacts (Knudsen & Andersen, 2019), or their meaning is changed by new ways of engaging with the monument (K. Mitchell, 2003). Statues also act out a politics as shown by Nick Shepherd (Shepherd, 2020) pointing to an imperial gaze learned from the statue of Cecil Rhodes at the University of Capetown.

Third, because of the performativity of the statue it orients the attention towards the encounter between a statue and subject encountering it, where both can be expected to do something to the encounter much in line with the Deleuzean idea of relational affect.

03.02.03 Finding participants

The participants for the two artwork cases (for the mobile sensing-with, which is one of the methods employed in the two cases) among people who is volunteering in cultural or community work at the location for the artworks. The following criteria have been applied in both cases:

- Participants whose practices involve encountering the artwork, whether this is the purpose of the activity or not.
- Finding volunteers organized formally in cultural or community activities
- Possibly: Informal groups encountering the artwork (found through formal volunteers as gatekeepers).

Participants were found using mainly the snowball method, although the concrete procedure differed between the two cases of Mary and The Shepherd. The participants in the case Mary were found among volunteers within different local community activities, and the first one was suggested by an employee at the local museum in Agger. This participant was also involved in Mary's creation. In the case of The Shepherd, the participants were found among volunteers at Bovbjerg Lighthouse, the local community center where the statue is placed. Contact was initially made through a shared email among the volunteers. This led to some participants who pointed to others I could contact. Although it was not a criteria for selection, the participants belonged to the dominating age group in the area of Agger and for volunteers at Bovbjerg Lighthouse.

The focus on leisure and volunteering relates to the quality of everyday life in rural areas (Johansen et al., 2021) and offers (ideally) a use value perspective, which Lefebvre connects to the appropriation of space in his right to the city perspective (Lefebvre, 1996). Furthermore, the focus is on the practices of encounters of people volunteering locally securing that the research design is operating after an assemblage-inspired approach, rather than operating with a too fixed geographical frame for finding participants, and thus being exclusive or territorializing in terms of its approach to defining the local community through a problematic fixed relation between geography and people. This fixed relation could constitute what Doreen Massey (Massey, 2006, p. 41) has called 'inward-lookingness' as '...a tendency to focus only on the confines of the particular landscape, or place, itself'. Selecting participants based on volunteering could enable a more open approach to who the local inhabitants are, rather than deciding this by their location in a predefined territory. It is a form of selection that fits well with Laurajane Smith (Smith, 2009) suggestion that the connection to local heritage sites should be understood as the intensity of attachment rather than as merely geographic proximity to that site.

However, as useful this approach is to select participants, it comes with a

potential bias toward how important the statues would be for the heritage performance. The statues gain a presence through this procedure itself, as it is researched how the encounters are rather than if there are any encounters. Furthermore, the participants were informed about the research interest in the particular statue, which on one hand could mean that only people having some interest in the artwork would participate and, on the other hand, possibly, make the role of the statue bigger in the encounter than it has in their normal practices. The participants did show an interest in the statue, but the type of it and the emotional connection seemed to differ. In addition, the sessions where the participant and I talked and sensed-with each other were about more than the encounter with the statue during the session, as it included both memories, ideas, and opinions of the statue and the landscape. Overall, the potential risk of bias would be limited.

03.03 Methods for getting into the experience with more-than-one sensoria

The case study combines four methods: mobile sensing-with, autosensory fieldwork, desktop research, and qualitative interview. These methods were used to explore actual and possible sensations, sensory elements of the landscape, remembrance of sensations, and sensory elements related to the encounter with the statue and the landscape surrounding them (research questions 1-4). This is the first step to understand the rhythmic and segmentary configuration of the 'sensation-remembrance-ideas' by which the participants perform landscapes. The methods was employed for identifying the connections (rhythms) made between direct sensations, remembered sensations, and ideas; what is done with this by the participants (first individually and then more collectively); and how it works segmentary. It requires getting into the sensory experience, 'being of more sensoria', and moving beyond the experience as highlighted with a methodology based on the method of intuition (Deleuze, 1991) and inspired by the approach and methods of sensory ethnography (Howes, 2022a).

There are methodical implications of this connected to getting into the remembrance, possible sensations, and the 'sensoria' of those inhabiting the landscape, with its configurations and biases of the senses (Howes, 2022a), the selectivity (Johansen, 2020) and rhythmic segmentarity (Deleuze & Guattari, 1987) of this. Since cultures have their own sensoria (Howes, 2022a), the sensoria might differ between the participants and, even more likely, between that of the researcher (my self in this case) and the inhabitants participating in the study. This is why it is necessary that the method enables being of more sensoria. The method must therefore enable both exploring the sensory-memory-ideas configurations of the participants (the sensoria of interest) and having something to compare with this (the other sensoria) in order to recognize sensory biases. The case study combines a mobile sensing-

with method and auto-sensory fieldwork precisely to enable such a comparison. The mobile sensing-with, which most directly is concerned with the sensoria of inhabitants, enabling comparisons between the participants, whereas auto-sensory fieldwork offers access to potentially other sensoria for comparison. The data collected by the other two methods, interview with culturally active in rural art/culture activities and desktop research, does offer comparison, but the methods are more concerned with the context of the two statue cases and more suited to bring the discussion towards more general tendencies.

To include different weather and seasonal variations in the data collection, which are both important aspects of situational data and intersecting rhythms (Lefebvre, 2004), the methods of mobile sensing-with and autosensory fieldwork were conducted over three different seasonal times (late summer / early fall, late fall and winter), while initial field observation was conducted in spring and summer 2021 and desktop research was conducted from spring 2021 and throughout the data collection period.

03.03.01 Mobile sensing-with: going along, sensing and talking

Mobile sensing-with is the central method of the case study, with the other methods playing more supporting roles. The method is employed to get as close to the sensory experience of the inhabitants as possible. It is inspired by sensory ethnography and by mobile or go-along methods. David Howes (Howes, 2022b, p. 22) highlights the method of participant sensation as the main method for sensory ethnography:

‘Participant sensation departs from the conventional anthropological method of participant observation by abjuring the status of the observer and concentrating on sensing and making sense together with others—the sharing of the sensible.’

I focus on the mobile element of this, as it fits the practices of encountering the two statues, so the method becomes a mobile sensing-with. The mobile sensing-with also implies an element of cooperation, where the data is produced in the setting of a researcher-participant relationship, rather from the participant in isolation. The inspiration to this mobile focus is found with methods which combine interview with following the interviewee around, for example, through their daily practice. The method of ‘go-along’ found with the ‘street phenomenology’ of Margarethe Kusenbach (Kusenbach, 2003) is a well-known example. The go-along interview has the advantage of combining the interview with observation and better access to sensory experiences compared to traditional seated interviews.

Charlotte Bates and Alex Rhys-Taylor, 2017(Bates & Rhys-Taylor, 2017) argues that the go-along or walking interviews brings the researcher closer to the everyday lives of people, the sensory elements, memories, and landscapes of their lives. They emphasize the capacity of the method for sensory exploration:

‘The challenge and the opportunity for sensuous scholars is to cultivate and attune their senses, decipher these clues, or perhaps note their absences, as well as show their significance. It is precisely by evoking these ways of knowing that walking, as a method, succeeds where traditional methods with their emphasis on the discursive have left much to be desired. As an investigative method, walking encourages us to think with all our senses, to notice more, and to ask different questions of the world’ (Bates & Rhys-Taylor, 2017, p. 5)

The method is also found with more research concerned with performativity. Pepper G. Glass (Glass, 2016) argues that go-along methods are, though in a somewhat artificial way, similar to the informal and pragmatic way inhabitants use history and perform the past. Helena Holgersson (Holgersson, 2017) uses the method to explore the performances of the future; and Emma Waterton and Steve Watson (Waterton & Watson, 2015)

employ the go-along in combination with other mobile methods to explore the affective aspects of heritage performances.

Therefore, a mobile sensing-with can combine attention to sensation, performed heritage and allows exploring the 'two sensoria' of the participants in a particular cultural setting and the one of the researcher. It enables in situ access to sensations, emotions, and affect in the form of what is said by the participants, how it is said, bodily expressions, and performative aspect with what is done by saying or sensing it as well as what is sensed by the researcher of the landscape or the participant.

There are however some methodical challenges with the mobile sensing-with in relation to the focus of the research:

- Exploring the configurations and the sequence of the senses in the encounter of the artwork poses a particular problem in that any reference to particular types of sensations (e.g. asking to sounds or visual impressions), would most likely inflict an order to the sensations or the way the participant reflect and communicate about these. The questions are therefore very open, asking for sensations in general. Furthermore, inspired by affective methods that take a more experimental approach (Knudsen & Stage, 2015), I asked the participants upon arrival at the statue to mention what they notice related to sensations.
- Sensations, particularly nonvisual, feelings, and emotions, can be difficult to talk about. Inspired by the light ‘provocations’ employed methodically by Emma Waterton and Steve Watson (Waterton & Watson, 2015), I used statements about the statue and the landscape building on either my own sensory experience as ‘an outsider’ or referring to potential prejudices of historical west coast living (the dangerous and violent sea).

03.03.01.01 The procedure of the mobile sensing-with

The mobile sensing-with was conducted as qualitative semistructured

interviews with a flexible interview guide offering focus points and suggested questions, but whose order and actual phrasing depended on the concrete circumstances of the interview. 12 people were sensed-with in 11 individual sessions spread across late summer/early fall to late winter. The sessions would run between 45 minutes and 90 minutes. The sessions followed the mode of transportation that participants would normally use to mimic everyday practices and were carried out on foot or by car. That meant that the routes differed somewhat, although there was certainly repetition. None of the four sessions at the statue Mary was in a car due to the placement of Mary and in most situations followed a route from a parking lot and along a path through the dunes. In one situation, the route started at the participant's house and arrived at Mary from the beach. The sessions in car at the statue The Shepherd all started in the village Ferring 4 minutes drive north of the statue, often with some stops during the tour when the participant would show or talk about certain things in the landscape. The drive was followed by a walk from the parking lot to the statue. The sessions on foot would either start in the same village (here it would be 20 minutes north of the statue) or in a single situation, from a local church 20 minutes south of the statue. In both situations, the route would follow a pedestrian road along the cliff. Sometimes the sessions (by car or not) would continue after we reached the statue. At the Shepherd, the interview would often continue with a cup of coffee in the cafe of the lighthouse.

The session was audio recorded using a stereo recorder with a quality of 48kHz or above to get close to human hearing. Audio recordings are both representational of the soundscape and performative in its ability to evoke affect when visited after the time of their recording (Gallagher, 2015). They can thus both bring about sensory affect and evoke memories of sensations so that more sensory elements than the ones heard on the recordings might be recalled. The representational quality of audio recordings (Gallagher, 2015) can be used to compare the sensations mentioned by participants and those recorded, when they are recorded simultaneously as with the mobile sensing-with method or in similar circumstances as with the auto-sensory fieldwork.

They can also be used to explore what is not mentioned (such as particular sounds, background noise or perceived silence) which nevertheless is territorializing sensory space (Johansen, 2020).

03.03.01.02 Ethical concerns of the sensing-with

The unequal power balance of the sessions must be addressed. Steiner Kvale (Kvale, 2007) points out that interviews are not everyday conversations but situations with unequal power balance between the interviewer and the interviewee. Even if the participant did have the monopoly of what to say, I framed the session with the topic and questions and gave the monopoly to interpret (Kvale, 2007) statements and connections between elements. To somewhat modify this unequal balance, participants were beforehand informed about the topic and the broad discussions of rural-urban inequality, which the research was focusing on. Furthermore, the transcribed interviews were sent in fall 2022 to the participants, including some initial codes/themes. At the same time, a follow-up email was also sent briefly informing about the initial findings and their relation to topics in the discussion of rural spatial justice.

03.03.01.03 Framing by a number of senses

The sensing-with method and the subsequent analysis are also framed by the concepts used. Therefore, a comment is necessary on the methodical implication of understanding sensoria as culturally specific as found with Sensory Ethnography. This idea is accompanied by an openness to how the senses are configured: their hierarchy, the meaning attached to them, their interactions, and the number of distinguished senses (Howes, 2022a). I depart somewhat from the approach of Sensory Ethnography in terms of the number of senses. Not in the sense that I reject more than the five senses typically found in western tradition: seeing, hearing, smelling, touching, and tasting

(Classen, 1993). Or that it really is an arbitrary categorization (Vannini et al., 2014 714). Not even in the sense that I ignore the possibility to find other forms of sensations in the empirical investigation. The questions about sensation for the mobile sensing-with is consciously held open not to impose a sensory order of number or sequence. However, the five sensations did become the standards at some point during the mobile sensing-with for talking about the sensations and subsequently in the analysis of the data. This was mainly due to its practicality and the important role talking about sensation held in the for the investigation, as these five more recognized sensations were hard enough in themselves to talk about even within the western culture where the cases must be placed.

03.03.01.04 Analyzing the sensing-with data

The analysis of the data was based on the process of transcribing and the transcripts themselves. An initial analysis was conducted during the transcription with attention to sensations, memories, recorded sounds, and tone of voice where I interpreted emotion or sensation to occur. These were noted in the transcripts along with what the participants said.

This initial analysis grounded the subsequent analysis, as it pointed to two initial findings: 1) the difference between forced sensation and chosen sensation, and 2) different ways the participants connected the statue to the landscape. Based on the second finding, 3 forms of connections related to the physical landscape and 4 forms connected to the social landscape were formulated. They were then used as initial analytical lines and checked during use. They where:

- Linking sensed statue to known (remembered sensation) landscape elements
- Linking sensed statue to sensed landscape elements (direct sensation)
- Mentioned sensed landscape elements
- Linking sensed statue to past community

- Linking sensed statue to present community
- Linking sensed landscape elements to past community
- Linking sensed landscape elements to past community

An analytical matrix was invented with the seven analytical lines crossed with the five sensations sight, sound, taste, smell and touch, as well as idea/value. This matrix was the base for the 3 following analytical steps:

- Analysing the transcripts with this matrix by putting data into the matrix.
- Analysis of the content of the matrix for initial tendencies.
- Analyzing these tendencies during writing and discovering new ones.

03.03.02 Auto-sensory fieldwork: sensing one self and using own experiences

Auto-sensory fieldwork was conducted to complement the mobile sensing-with, for preparation, and to enable critical reflection on the data collected. Inspiration to the auto-sensory fieldwork comes from autoethnographical methods and sense-oriented methods of collecting visual and audio data. Auto-sensory fieldwork can help get into the sensory experience of possible, ignored, or not mentioned sensations and beyond it by identifying tendencies. I write 'help to' because it cannot achieve this alone.

Auto-sensory fieldwork here includes both the direct sensing, the affect, recalled sensations, and the audio and image gathering done at, or around, the same time. These recordings served the same purpose as my own direct and recollected sensations, and the data collected were also just sensed by me, which in this way makes them similar.

Getting into the sensory experience requires getting to know intimately sensations and affects that are (also) physical and embodied. To be sure, attention to affect in the sense of something inner linked to feelings or

embodied sensation is not the same as the relational affect found with Deleuze & Guattari (see above), nor is it the same as ‘qualia’, ‘...those aspects of materials that are dependent on the human perceptual apparatus...’, that is the attention of sensory ethnography (Howes, 2022b, p. 22), but there is an embodied aspect of sensation to which attention is useful if the more relational aspects should be grasped.

This embodiment makes them therefore difficult to investigate, as Britta Timm Knudsen and Carsten Stage (Knudsen & Stage, 2015) point out. This challenge is connected to direct sensation of the landscape and the statue. It is also connected to the autosensory aspects of the investigation, which is found in the autosensory fieldwork conducted before, between, and after the mobile sensing-with participants and in moments of within the latter. The sensation and affect of the participants in the mobile sensing-with can hardly be grasped beyond what they tell me and that I might observe or interpret that something is happening. The method of auto-sensory fieldwork is one way to get closer to such embodied sensations and affect because it is concerned with those of oneself. The method of auto-sensory fieldwork also finds inspiration in ethnographic-oriented affective methods (Drozdowski & Birdsall, 2019) in addition to the inspiration of sensory ethnography. The affective method is understood here, following the definition by Knudsen and Stage (Knudsen & Stage, 2015), as a research strategy where the research questions, the agenda, and data collection methods are related to affective processes, such as sensations, feelings, emotions, and memories, all in order to produce academic knowledge.

03.03.02.01 Using my own sensory experiences to research

Auto-ethnography is also an inspiration. Carolyn Ellis, Tony E. Adams, and Arthur P. Bochner (Ellis et al., 2011) define autoethnography as ‘...an approach to research and writing that seeks to describe and systematically analyze (graphy) personal experience (auto) in order to understand cultural

experience (ethno)’. It is a method of conducting and communicating research, in which the researcher's own experience is used, although the degree can differ (Ellis et al., 2011). The method offers a way to learn more directly through the practice of sensations encountering the artworks and the landscape in which they are situated. Using one’s own experience as a researcher, in a somewhat autoethnographic manner, has also been used to explore the performance and affective relationship between landscape and landscape (e.g. Wylie, 2005), emplaced affect and sensations with heritage enactments (Drozdowski & Birdsall, 2019), memory in the landscape (DeSilvey, 2012), and sensory connection to landscape (Bunkše, 2018).

Carolyn Ellis, Tony E. Adams, and Arthur P. Bochner (Ellis et al., 2011) address the critique raised against autoethnography for, on the one hand, not meeting the standards of ethnographic work of duration, sufficient observations, unbiased work, and multiple participants, and on the other hand, lacking the quality to be art:

‘These criticisms erroneously position art and science at odds with each other, a condition that autoethnography seeks to correct. Autoethnography, as method, attempts to disrupt the binary of science and art. Autoethnographers believe research can be rigorous, theoretical, and analytical and emotional, therapeutic, and inclusive of personal and social phenomena.’

However, autoethnography holds strong ethical risks and has, rightly, been criticized for the risk of elevating particular experiences to general ones. Laurajane Smith (Smith, 2021, p. 52) critiques the use of the method in heritage studies to privilege the researcher's experience and in effect legitimize and reproduce the effect of the official heritage site and authorized heritage discourses (AHD):

‘This may tell us a lot about the privileged position of the researcher but fails to address how these experiences are contextually mediated. What we tend to get in this context is a range of case studies on affective responses,

the accumulative weight of which work to reinforce and legitimise the innate affective agency of heritage sites and objects. What this inevitably adds to the heritage discourse is an understanding that heritage is affective, but along with those innate values defined by the AHD, its affective qualities tend to be reduced to the innate and immutable.’

The emphasis on the researcher's own experience runs the risk of placing the researcher's experience, and thus a particular situated experience, higher than others, not recognizing other's experiences or conflate those of others with this claiming generality when in fact only positionality exists.

However, without neglecting this ethical risk, there is inspiration to gain from the method. Caitlin De-Silvey (DeSilvey, 2012, p. 55) point to an inspiring aim of autoethnography: ‘Connective autoethnography is probably more a mode of attention than a method, a way of being in the world that remains open to the possibility of contact’. This is an openness to the potential meanings and affects that come from encountering the landscape and the memory it holds.

Pursuing such goal, should be accompanied with the recognition of one’s own sensory bias and the cultural and social position it is connected to, as cultures have sensory bias and their own sensoria (Howes, 2022a). This is also the case for researchers, and I must recognize my position as a tourist, with memories of the coastal environment mainly based on leisure and holiday experiences. Autoethnography can bring about particular types of data and 'epiphanies' triangulated with data from nonautoethnographic methods through a so-called layered approach (Ellis et al., 2011). It is this approach that is closest to the methods employed here, and it will therefore also work together with other methods.

Autoethnography is here employed as a mode of attention when doing what could be called auto-sensory fieldwork. The data collected through this mode is really only interesting here when it could add something to exploring

the sensory heritage performances of the inhabitants. Autosensory fieldwork is therefore conducted to gain initial knowledge of the area, to inform go-along interviews, and as follow-ups to interview exploring more directly mentioned sensations and not mentioned sensations of the artworks and the landscape. Therefore, the method offers means of reflecting on the data collected from interviews with inhabitants, particularly for sensations not mentioned by them.

03.03.02.02 Procedure of autosensory fieldwork

The autosensory fieldwork roughly followed the same steps. However, it was continuously developed and attuned to the particular practice of the go-along participants and organized so they could:

- Mimic the practices of the encounter by the participants.
- Follow the mode of transportation most used by the participant.
- The participants decided what it should be, sometimes choosing between the different modes used.
- Operate mainly after the same procedure.
- Enable direct access to direct sensations and the affective power of the artwork in a somewhat similar fashion as the explore encounter types.
- Enable gaining data in the form of video, photo, and audio recordings.

Initial auto-sensory fieldwork was conducted in the spring 2021, however, I learned that its procedure had the following problems:

- Walking and video recording interfered to some extent with direct sensory encounter, in that it seemed to move the attention from the sensations and instead became a rather self-cognitive procedure. Furthermore, it pushed the sensations from the surroundings to the sensing of the screen of the device.
- Carrying the devices occupied the hand(s) and made touch with hands impossible.

- Recording notes with audio while experiencing interfered with experiencing (it becomes very cognitive).

On this background a new 3 step procedure was developed, which included both inwards and outwards orientation:

1. Walking to the artwork and experiencing being in the encounter. It differed if this was conducted just before or after the go-along interview. This form of mobile fieldwork allows attention to different sensations of sounds, sights, touch, smells, tastes, and more. It is, inspired by Michael Gallagher and Jonathan Priors' (Gallagher & Prior, 2017) multisensory rhythm analytical method of listening walks, a way to insert the researcher (myself) in the rhythm of the encounter. Driving to the artwork following the same procedure was only done one or twice and as a passenger. This practice differed from that of the participants, but did enable sensing from within the car.

2. Finding a place to sit and write notes to recall sensory impressions. While it can be argued that taking notes after experience is less direct than taking them in the moment just after sensations, writing about personal experience in hindsight is not uncommon in autoethnography (Ellis et al., 2011) and has the strength of leaving the sensory experience uninterrupted.

3. Inward and outward observation while seated near the statue. Attention to sensations, physical elements in the landscape, and different encounter practices, which could be compared to what participants of the go-along interview did, mentioned or did not mention.

03.03.03 Audio- and image recording

The tours (again mainly walks) were also repeated to record audio and

video and take photos with attention to sensory impressions. The capacity of audio recording has already been touched on. Photos can bring about memories and feelings (Harper, 2002), which makes them an interesting means of collecting data. For example, I have looked at photos of Mary several times, remembering the present summer evening that I took it. Photos can also point to overlooked visual elements, such as a poster placed beside Mary, which presence first dawned on me when looking at a photo. The same qualities must be expected from video. However, as Philip Vannini (Vannini & Vannini, 2017) argues about video recording walking, they have the challenge that the way they must be recorded to be perceived as walking requires a particular learned and nonauthentic walking style while recording. Due to this problem, video recording was only employed to bring about memories of sensations, to be reminded of physical elements of the landscape and of weather conditions, but not for their affective connections to sensations or landscape. Still photos were taken to the extent that was possible with a standard focal length and in an aspect ratio of 2:3 to get close to human sight.

The collected data (direct sensing, notes, image, recorded sound, and video) was analyzed for the presence of sensations: visual, sound, smell, taste, and touch, while being open to other forms of sensation. This was done in an iterative process with emphasis on the data's ability to evoke epiphanies and memories at different stages of the research process:

- During the auto-sensory fieldwork either noted verbally in audio recording or in a written note.
- By recollection after the autosensory fieldwork written in a note.
- When seeing the captured images and video or listening to the audio recordings.

Recollections also happened more spontaneously throughout the research process. Recollections were checked against the image, video, and audio recording when possible.

03.03.04 Desktop research

The desktop research played a supporting role to the mobile sensing-with similarly to the autosensory fieldwork. It differed from this in that it was employed to explore the cultural historical context of the landscape in which the statues are placed and encountered. However, it did enable recognizing some historic references made by the participant and in this way the collective memory of the landscape. The desktop research includes different media such as webpages, Facebook pages, literature on the history of the geographical area, fictional or autobiographical literature on the geographical area, and art. The desktop research had three main goals:

- Identifying possible encounter practices among formalized volunteers in the community, where the practice follows the engagement, as a preparation for finding participants.
- Explore official heritage and collective memories of the local landscape.
- Explore the official heritage narratives related to the two artworks.

03.03.05 Interviews with actors in rural art & culture activities

Interviews were conducted with actors in nine different rural & culture activities with a similar support purpose as the desktop research. However, where desktop research was concerned with the local context, the interviews were concerned with the more general aspect of rural art practices rural, though still in a national context. The art & culture activities covered different areas focused on art such as painting and visual art, opera, sound art, and

ceramic art; only a few of these involved statues or sculptures. The interviews covered different topics beyond the interest of this thesis, where the topics of interest were with the relationships between the activity and the landscapes and between the activity and the heritage.

There were nine different activities, where qualitative interviews were conducted as group interviews when possible to gain multiple perspectives (Kvale, 2007). One to four people participated in the interviews (21 people in total), which lasted between 45 and 90 minutes, with the majority lasting more than one hour. The interviews were conducted during fall and early winter 2021 on site of the activity or at the artist home, although a single interview was conducted online. The interviews were held as conversation-like semistructured interviews, with the interviewguide used mainly as thematic checkpoints for myself and as suggested questions.

03.03.05.01 Selecting the 9 art & culture activities

These 9 art & culture activities were part of a research project on culture in Danish rural areas (Johansen & Frølund, forthcoming) which consisted of 15 cases of different cultural activities. These cases were located in rural areas in the Danish regions of Jutland and Fyn, with the 9 activities all located in Jutland, which is the western part of Denmark.

The fifteen cases of cultural activities were selected according to the following criteria:

- Location in rural areas.
- Locations away from cities larger than 10.000 inhabitants.
- Representing different cultural activities.
- Representing different agents (artists, volunteers, and professionals).
- Representing different geographical locations, thus both located in coastal areas, midland areas, islands, and different Danish areas of Jutland and Fyn.

The participants for the 15 cases of cultural activities (for group or individual interviews, which were the method used for all these cases) were found by gatekeepers either part of the cultural activities themselves or employed in municipalities and working professionally with culture in the area. Three to five people were found in each case. Some of these cases consisted of different activities, such as the case of Tranum Standgaard, which consisted of the exhibition and venue site Tranum Standgaard ('Tranum beach farm') as well as the independent art community Silicone), while other were a single activity, such as the mobile art school Skibelundteltet ('The Skibelund tent') at Vejen Art Museum.

04 Rhythms and segmentation

Rhythms have strong role in this thesis. The main methodical approach is a rhythmanalysis, and the main aspect of the case study is rhythms in the form of connections and segmentation, which is a form of rhythmic ordering. But how should rhythms be understood and the connection to segmentation more precisely understood? This chapter explains this drawing on the works of Henri Lefebvre and Deleuze and Guattari.

04.01 Rhythms link spaces and times

Rhythms links space and time. Henri Lefebvre (Lefebvre, 2004) points to the rhythmic character of time, which simultaneously occur in space; located and anchored in concrete time and concrete space, and thus links rhythm to the production of space-time: ‘Now, concrete times have rhythms, or rather are rhythms—all rhythms imply the relation of a time to a space, a localised time, or, if one prefers, a temporalised space’ (Lefebvre, 2004, p. 88). For Lefebvre, things, beings, and landscapes are bundles of multiple intersecting rhythms. They are polyrhythmic. Plural, intersecting, and possibly contradicting rhythms are thus linking time and space (Lefebvre, 2004) for humans and non-humans. Everyday life and rhythms are connected as ‘concrete modalities of social time’ (Lefebvre, 2004, p. 72), with rhythms of lived time, cosmic and natural rhythms, and rhythms of quantified time related to clock time, socioeconomic production, and repetitive processes. The everyday is ordered along rhythms associated with use and use value

intersecting with and modeled after quantitative rhythms of exchange value, which are homogenizing and functionally dividing time. This is rhythms of abstract space (Lefebvre, 1991).

‘Like all products, like space, time divides and splits itself into use and use-value on the one hand, and exchange and exchange-value on the other. On one hand it is sold and on the other it is lived.’ (Lefebvre, 2004, p. 73).

This makes time a social product with different rhythms offering a temporal or rhythm perceptive on rural spatial justice. With the ordering of rhythmic time and rhythms in everyday life, people acquire certain rhythmic practices, they are ‘rhythmed’, which are personal and internal on the one hand and, on the other, social and external because they are shared and related to the quantitative socioeconomic organization of time. These acquired rhythms are created by habit and can as such be related to remembering with the landscape and to the everyday use of the past.

Rhythms are also connected to time and space with Deleuze and Guattari. They locate rhythms in the in-between, between blocs of spacetime: ‘Rhythm is never on the same plane as that which has rhythm’ (Deleuze & Guattari, 1987, p. 365). Rhythm should be understood as the movement itself, or better, the connection itself, of an element belonging to different spacetimes. It is rhythms that make one block of spacetime pass into another through the code of the one moving and affecting how this spacetime block concretely is constituted (Deleuze, 1987). Difference of spacetimes is produced in this way by altering the bloc as well as making the code different affectively, due to its new relationships.

The linking of time and space found with both Lefebvre and Deleuze & Guattari can form the basis for how fleeting and different sensations, emotions, memories, and affects are linked in the concrete spacetime of landscape. However, while Lefebvre’s rhythmic thinking is important to understand how landscapes or spaces are produced from multiple rhythms,

the ability of rhythms to constitute sensory spatial order on a micropolitical level can be best grasped with Deleuze and Guattari's notion of Refrain (Deleuze, 1987).

04.02 Sense the rhythm: sense segmentation

Rhythms can territorialize landscapes as they pass into refrains. Refrains cut across spacetime, cut out territories and define its functions through combining elements after certain fashion.

The concept of the refrain lends it self well to sensation and the configurations of these. Deleuze & Guattari (Deleuze & Guattari, 1987) use the examples of music and artistic practices of animals to show how expressive elements become territorializing and coding, respectively, determining the extension and the identity of a milieu: how a bird singing marks a territory and makes the sound territorializing and territorializes the functions of a milieu. This is not so much a matter of excluding from territory as it is about bringing elements into the territory and modifying their identity and affects by this (Deleuze & Guattari, 1987): a three becomes a livelihood of birds; hearing a seagull screaming on the harbour becomes a childhood memory of family leisure; seeing a statue constitutes a visual landscape around it. In this way a particular blocs of spacetimes are created physically, sensory and mentally. What is important here, is that it is the elements that becomes expressive that gain the ability to make refrains. As they write:

'In a general sense, we call a refrain any aggregate of matters of expression that draws a territory and develops into territorial motifs and landscapes (they are optical, gestural, motor, ect., refrains).' (Deleuze & Guattari, 1987, p. 376).

This ability lies in the ways rhythms link space and time and their

rhythmic components becoming expressive (Deleuze & Guattari, 1987), for example, as signs; sensory color, texture, sound; or heritage practice. Refrains make relatively stable entities of sensory heritage spacetime, of assemblages within spacetime, though its territorialization. 'Is not consolidation the terrestrial name for consistency? The territorial assemblage is a milieu consolidation, a space-time consolidation, of coexistence and succession. And the refrain operates with these three factors' (Deleuze & Guattari, 1987, p. 383).

The expressive element within the spatiotemporal order of a refrain forms a relationship, in Deleuze & Guattari's (Deleuze & Guattari, 1987) musical vocabulary, of counterpoint to other elements within the refrain, but in a way in which it has the role of motif, model, or formulas for the other - in short expressive rhythms become able to frame or modify the way other elements have affect.

However, refrains have an ability to open, it is expressive elements' ability to break from, deterritorialize, the initial order of a spacetime bloc they are part of, of the initial assemblage, which makes them able to form new connections to and include elements from other spacetime blocs and thus being rhythmic reterritorializing (Deleuze & Guattari, 1987). With the notion 'Refrain', the active role of rhythms, its forces of power, can begin to be grasped. Rhythms can be understood as forces of micropolitics, actively doing something, somewhat in contrast to Lefebvre (Lefebvre, 2004), where rhythms seem less active, though they do participate in the production of space-time.

Refrains are rhythmic ordering and what refrains appear to do is create rhythmic segmentations in the spacetime landscapes.

04.03 Refrains create rhythmic sensory segmentations

The ways sensory expressive elements (such as rhythms of sensations and heritage performances) of the art work, of the landscape, and the encounter of these are connected rhythmically in time and space, produce landscape refrains, where some sensory elements might work segmentary or as ruptures. Segmentations are ways of ordering and forming the differences of spacetime through forces of power and segmentation is always followed by de-segmentation, which in turn can enable new re-segmentations (Deleuze & Guattari, 1987). The sensory ordering is linked to the processes of territorialization and coding of refrains and be of different degrees and in different ways. Deleuze and Guattari (Deleuze & Guattari, 1987) distinguish between rigid and supple segmentations, which can pass into each other. Rigid segmentation forms univocal homogenization through the codes of certain sensations or sensory elements that substitutes itself for the codes of the elements to which it connects itself; it 'overcodes' them. (Deleuze & Guattari, 1987) By this it produces binary order, become reference point or models for the other sensations, sensory experiences, or sensory elements related to heritage practices:

‘When the overcoding line is drawn, it assures the prevalence of one segment, as such, over the other (in the case of binary segmentarity), gives a certain center a power of relative resonance over the others (in the case of circular segmentarity), and underscores the dominant segment through which it itself passes (in the case of linear segmentarity)’ (Deleuze & Guattari, 1987, p. 262).

While there are dualistic ordering and some degree of certain element being resonance points for other in supple segmentations, supple segmentation forms rhizomic order, with multiple codes and independent elements and the ability of deterritorializations to form new connections and independent segmentations (Deleuze & Guattari, 1987). Considering that art resonates and embraces with the landscape, a visual impression of an art work in a landscape can, for example, find its counterpoint in the visuality of that landscape, with the ways of seeing the art work forming a model for how to see the landscape, or conversely, a sound of the landscape can become resonance point for perceiving the art work. Such segmentations of sensations can be linked to ideas within sensory studies (Howes, 2022c; Howes & Classen, 2014) of hierarchic configuration of the senses or a more supple configuration of the senses, that sensation in the countryside is contested, and to how multisensory engagement enables landscape belonging and perception of space (that could be enjoyed, wanted, disliked, or disgusted).

05 Use of the past of landscapes

The thesis interest in the use of the past of landscape performances implies three things. One, that it is a past connected to the landscapes. Two, that it is used, rather than merely being present. And three, that is not fixed, so it can be performed together with the statue and the past and sensation this holds. This chapter will offer a conceptual understanding of such use of the past by first pointing to the relationship between the past and the landscape, and secondly introduce the idea of Critical Heritage Studies pointing out that heritage is uses of the past, it is performed, it is emotional and affective, and that it is political.

The past lives in the landscape. Barbara Bender argues that landscapes hold things done to them, that ‘Landscape is time materializing’ and that people engage with landscape through memory (Bender, 2002, p. 103). According to Bender, interventions with landscapes and the memories they hold are done with the landscapes rather than within them:

‘Human interventions are done not so much to the landscape as with the landscape, and what is done affects what can be done. A place inflected with memory serves to draw people towards it or to keep them away, permits the assertion or denial of knowledge claims, becomes a nexus of contested meaning’ (Bender, 2002, p. 104).

Bender (Bender, 2002) argues the past lives and frames action in the landscape materially and subjectively. However, she points out that time is not uniform and different times nest within others, which implies a necessary openness to the boundary of place and time, as: ‘People relate to place and time through memory, but the memories may be of other places and other

times’ (Bender, 2002, p. 107). Landscapes are related to heritage through the relationship between landscapes, customs, rights, and communities, as David Harvey (D. Harvey, 2015, p. 921) reminds us:

‘...we also need to celebrate landscape as a communal entity, bound up with communal rights and customs; things that are, by definition, present centred in whatever era one is concerned with, future orientated and bound up with notions of the past. In other words, we need a heritage sensibility.’

Harvey (D. Harvey, 2015, p. 915) urges us to ‘...look beyond ourselves-in-the-moment, acknowledge the contingencies of power, heed the affects and view the representations of a whole host of other people and things’. This particular attention to the temporal aspect includes the past as well as the future trajectories, which lies with the past in the present, but in a manner, which recognizes disruption and disconnections (D. Harvey, 2015).

Heritage landscapes implies ‘...a plurality of people, places, experiences and things’ (Harvey & Waterton, 2015, p. 906) related to both affective and discursive qualities of landscape and heritage. Heritage landscapes should be approached with attention to this plurality and to the possible as David C. Harvey & Emma Waterton (Harvey & Waterton, 2015, p. 906) writes: ‘This call for a “peopling” of landscape and heritage narratives should both recognise the role of the individual as well as provide space for multi-vocal and alternative renditions’.

05.01 Heritage as past used in the present

Laurajane Smith is an important voice in Critical Heritage Studies and her understanding of heritage is highly relevant particularly for her conceptualization of heritage as performed and emotional.

Smith shares the attention to the emplacement of heritage. According to

Smith (Smith, 2009, p. 82) the acts of heritage occur at places, which ‘...lends a sense of occasion and reality to them...’, while at the same time becoming heritage places due to the activities occurring. These heritage activities create emotions, experiences, and memories of them, which create and continually recreate ‘...social networks and relations that themselves bind and create a sense of belonging and identity’ (Smith, 2009, p. 83). The acts of heritage are thus productive of the relationship to place as well as to landscape. Plurality and multivocality are emphasized by Smith's understanding of these links about place and landscape, but the use of heritage at places or landscapes has the power to define and stage, as ‘...the experience of heritage landscape/place are inevitably themselves managed, and heritage performances become "staged", and meanings and memories becomes scripted or regulated by the way a place or landscape has itself been defined, mapped and thus managed...’ (Smith, 2009, p. 79).

Smith foregrounds the performance of heritage, rather than material objects alone, when she (Smith, 2009, p. 83) writes:

‘There is no one defining action or moment of heritage, but rather a range of activities that include remembering, commemoration, communicating and passing on knowledge and memories, asserting and expressing identity and social and cultural values and meanings. As an experience, and as a social and cultural performance, it is something with which people actively, often selfconsciously, and critically engage in.’

05.02 Emotional and affective power of heritage

The struggles and politics of heritage are, in addition to the discourses of the past, very much about the affective relationships to that past and the landscapes or places of it (Harrison, 2013); (Smith, 2009). In fact, it is the emotional content of heritage performance that gives realism, authenticity,

and relevance to the values inherent in heritage for the everyday life of the performers (Smith, 2009). The emotional element is what makes heritage matter:

‘If we accept the assumption that heritage is linked in varying ways to the expression of identity, be it national, communal, familial or individual, we engage with an emotive concept. If heritage “matters”, then there is an emotional element in the way it matters’ (Smith, 2021, p. 50).

Mike Crang and Divya P. Tolia-Kelly (Crang & Tolia-Kelly, 2010, p. 2327) show that heritage sites, whether museums or heritage landscapes, produce versions of nation, race and include ethnic coding through affective responses that are neither universal nor individual but ‘...emerging from [historical] conjunctures of power, identity, and mobility’. Affective responses to heritage are brought about by the poly-sensory encounters with the heritage landscape - even beyond the 5 basic senses – and are related to feeling, emotion, cognition, memory, as Joy Sather-Wagstaff (Sather-Wagstaff, 2017, p. 19) shows through her engagement with ‘difficult’ or ‘dark’ heritage:

‘A key element to the affective power of such institutions is their potential to intentionally evoke a range of powerful emotions and memories, most notably through affective, polysensory modes of encounter with difficult artifacts; material culture in a diverse array of forms on display that, in lived experience, do elicit sensory engagement beyond just that of the visual.’

05.03 Heritage and memory are political

Heritage, as a particular way of using the past and memory in the present, as well as producing certain forms of memory, heritage, and belonging. But while this ‘...may at once be about creating and maintaining historical and

social consensus...’ it is simultaneously contested (Smith, 2009, p. 83). On the one hand, the performativity of heritage is doing something with the cultural meanings and values of the present, it legitimizes the present through how it links to the past through memories, and simultaneously sets aims for the future as Smith teaches (Smith, 2009, p. 83) us:

‘Cultural meanings are fluid and ultimately created through doing, and through the aspirations and desires of the present, but are validated and legitimized through the creation and recreation of a sense of linkage to the past. Heritage provides a mentality and discourse in which these linkages are forged and recast. What makes certain activities ‘heritage’ are those activities that actively engage with thinking about and acting out not only ‘where we have come from’ in terms of the past, but also ‘where we are going’ in terms of the present and future. It is a social and cultural process that mediates a sense of cultural, social and political change.

On the other hand, heritage is dissonant in that it implies acts of control through setting the terms for the present and the future as well as acts of contesting and dissent to these terms:

‘Heritage is dissonant—it is a constitutive social process that on the one hand is about regulating and legitimizing, and on the other hand is about working out, contesting and challenging a range of cultural and social identities, sense of place, collective memories, values and meanings that prevail in the present and can be passed to the future.’ (Smith, 2009, p. 82)

Rodney Harrison (Harrison, 2013, p. 4) expresses similar thoughts: ‘...heritage is primarily not about the past, but instead about our relationship with the present and the future’. The politics of heritage implies value struggles over what is recognized as heritage and what is not and what is valued important enough to define and legitimize the present and be brought into the future for landscapes, communities, and everyday lives. This valuing of the past occurs both from official and unofficial positions, which Harrison

(Harrison, 2013) makes clear with a distinction between ‘official heritage’ and ‘unofficial heritage’. While ‘official heritage’ refers to the authorization of something as heritage by the state, ‘unofficial heritage’ refers to heritage making practices by, for example, local communities or particular groups, which are not recognized by the state. ‘Official heritage’ and ‘unofficial heritage’ are dialectically linked in that ‘...each influences the definition of the other’ (Harrison, 2013, p. 20) and their status can change over time or through struggles for recognition or preservation (Harrison, 2013). The same attention to other-than-official heritage practitioners is found with decolonial heritage approaches pointing to the potential for change found with them (Kølvraa & Knudsen, 2020, p. 5):

‘Here a more flexible and less institutionalized mode of heritage management – as we see it emerging not just from artists, but also from activists employing situationist or other aesthetic means, and from museums seeking new collaborations with artists or advocacy groups – might better serve the decolonial agenda than more traditional and rigorous didactics focusing on imparting information to the public.’

The way heritage becomes used can impact the local communities and their relationships to their past, place and landscape as pointed out by Smith (Smith, 2009, p. 80):

‘In effect, the past is valued and understood differently by different peoples, groups or communities and how that past is understood validates or not a sense of place. In particular contexts this can be disabling for those groups or communities whose sense of history and place exist outside of the dominant heritage message or discourse, though it can be enabling for those groups whose sense of the past either sits within or finds synergy with authorized views’.

Memory is inherently linked to the political and as much about the past as about the present as Susannah Radstone and Bill Schwarz (Radstone &

Schwarz, 2010, p. 3) states:

‘Memory is active, forging its pasts to serve present interests. Whether embedded within nationalist struggles, for instance, or in the daily rituals of home-making in new lands practiced by the migrant, memory’s activities in the present belie the apparently simple, reified, and knowable past evoked by the call to remember.’

How the past is used and the power to decide what heritage of a landscape is considered proper will thus have a great impact on setting the terms of everyday life and the lived heritage of that landscape.

Engaging critically with heritage, memory, and their sensory qualities brings attention to the power related to the past of landscapes and communities. From the perspective of power, the embodiment of memories (and traditions) as heritage makes them manageable. However, heritage is also about change, freedom, and inclusion. This is implied when Smith and Harrison point to the value struggles over heritage or the contestation and challenging of aspects of heritage. Heritage places have emancipatory potential through negotiation of the scale politics of heritage and moving away from heritage sites constructed simply as bounded territories or local sites or linking heritage to the national scale per se (D. C. Harvey, 2015). Memory also holds inclusive or democratic potential, as Crang and Tolia-Kelly (Crang & Tolia-Kelly, 2010, p. 5) argue:

‘An impulse to engage research and think heritage more democratically has resulted in a focus on memory. Before being canonized, authorized or, indeed, made material in the public domain, memory is at heart inclusive, accessible and a way of ‘doing’ heritage from below.’

Heritage is thus a performative and political act of using the past in the present. Heritage is not the things of the past, but the act of engaging with the past to make meaning of it and constitute the present where it is used. These

performances link power, emotional qualities, memory, remembering, different elements of pasts, and physical landscapes. In this way, social practices of the past, traditions and material objects become part of a struggle over what is considered worth being included in transitions of areas, landscapes, or communities or over what is neglected or excluded—in short, part of the production of cultural spaces. Emotional heritage performances are part of a politics of recognition (Smith, 2021), with the ability to frame who belongs and are legitimate groups in a certain landscape.

How heritage is used becomes in this understanding highly relevant for grasping how the terms is set for everyday life and change in rural landscapes and it enables understanding how the past becomes linked to power, to the rhythms and affective relations of art and landscape, and to spatial justice.

06 Performing heritage landscapes around the statues through sensory segmentation

Before going further, it is instructive to emphasize that the intention with the case study is to identify different ways of performing landscape with sensation and the use of the past and to grasp their connections to questions of rural spatial justice and everyday landscapes. The intention is not to make a claim about what the particular informal sensory heritage culture is among the locally engaged people at Agger with Mary or Bovbjerg with The Shepherd. Placing a statue that engages with the past of the physical and social landscape is bringing a particular past into that landscape that can be perceived because of the statue. The statue is in this regard equally a sensory element and an element to make sense with. It becomes an artifact with which a heritage landscape is produced with a particular spatial identity and material experience. This is important to consider for two reasons. The first reason is related to the broader social implications of the performance of the official heritage and related to the way heritage and politics of recognition is connected (Smith, 2021). The statues carry a particular past through its sensory expression and the narratives or ideas connected to it. This will form a particular discursive space (representational space in Henri Lefebvre's term (Lefebvre, 1991), which will interact with the physical and social relations of the landscapes (spatial practices), and the everyday, sensory and emotional life with the statue and the landscape (lived space), resulting in the production

of particular landscapes for both inhabitants, a broader public and actors with a more direct political influence on the transition of the landscape. There is a risk with this production. It may exclude certain groups or certain ways of living in these landscapes with their voice or relevance as agents in the formation of the landscapes not recognized. The second reason why such heritage is important to consider, relates to the social groups and individuals themselves living with the landscape. The sensations and ideas of the produced heritage landscape can become reference points for how inhabitants connect to the landscape, how they sense and make sense of the landscape of their everyday life. This offers the opportunity for these groups and individuals to create their own heritage landscape in which they are recognized and see themselves. On the downside, these groups and individuals can also be met by a landscape where they cannot recognize themselves. The way landscape heritage is produced is a matter of politics of recognition and the right to the landscape of one's everyday life, which is so crucial for rural spatial justice. Given the importance of the emotional bond to the landscape we inhabit (Tuan, 2018b) and the importance of its sensory qualities for well-being (Bunkše, 2018), the informal heritage making around a seemingly mundane or neutral statue in a landscape must be taken seriously when planning and developing our landscapes. It is on this ground that it is important that different sensory heritage spaces are constituted through 'sensory segmentation' as a mode of performing heritage landscapes related to the statues.

The 12 locally engaged people I interviewed about the two statues Mary and The Shepherd on the Danish Westcoast all connect the statues to the surrounding landscape. This became clear early on during our talks and when sensing together while walking or driving past one of the statues. The ways in which the participants perform particular landscapes of heritage through connections became clear to me later. A key takeaway from my research is that heritage landscapes are performed with 'sensory segmentation' as a form of rhythmic ordering in two different ways. By 'sensory segmentation' I mean

the way connections of remembered sensory elements and present sensations of the landscape and the statues are made in a fashion where one of these becomes a point of resonance or a proceedings of sensing for the other or where a binary order is imposed. One way sensory segmentation occurs is by heritage landscapes performed *around* the statue with the domination of segmentary forces of the sensory known landscape. Another way is by heritage performed *with* the statue, where the segmentary forces of the statue are dominating instead. This chapter will show the findings about these performances and the sensory segmentation *around* the statues.

The participants' many ways of connecting the statues to the present, remembered, and valued landscape were shown through our tours to the statues where we talked about their memories, sensations, and ideas of the statues and the surrounding landscapes. The landscapes that were performed were of the present and of the past. They had both physical qualities of the natural and build environment and social qualities of monuments, statues, and historic buildings. They included elements in geographical proximity to the statues, as well as landscape elements located with a distance to the statues connected by the participants comparisons. The landscapes were rarely mono-sensorial, even if some participants only mentioned a few senses. When I asked them to mention what they noticed related to the senses, all participants mentioned what they saw. And some participants seemed to combine what they felt in the situation and what they remembered from the landscape. Other participants would mention such remembered sensations at other times during the interview. The participants would include different element though the dominant mode of seeing such as the changing light, the color or state of the sea, humans, a black house, cloud formations, vegetation, monuments, or historical objects, or the ability to see far. Sound was sensed from the wind, waves, the movement of vegetation, or birds. But never from human voices. Touch was felt from rain, from the bumpy gravel road, or from the wind, either in the situation or by recalling experiences of it being too strong to move or as strong as it felt life affirming. Some remembered the

touch of the strong forces of the sea. But the touch connected to the gravel or asphalt on the road was never mentioned. Only a few mentioned smells, as the sweet smell of rotting seaweed or the fresh smell of salt in the air. Taste was also only mentioned by some, such as the taste of salt on the lips, which reminded one participant of the taste of fresh fish. When the participants sensed the statues, seeing was also the dominant way, though some participants also touched the statue. Hearing, smell, and taste were merely ascribed to the landscape elements around the statues. However, all of these five forms of sensation influenced how the connections between the statues and the landscape were made, even if the visual dominance did fit the western cultural hierarchy of the senses with its neglect of the other senses (hearing being the next in this hierarchy) (see, e.g., (Korsmeyer, 2002). The dominance of sight also fits the modern way of interaction with art (Howes & Classen, 2014), though there are many examples of multisensory art (see (Howes, 2022c) for an interesting exploration).

The active relationship between the landscape and the participants' encounters with the statues mirrors the findings of qualitative interviews with actors in different rural art & culture activities, which I conducted during the same period as the mobile sensing-with interviews about the two statues. All of these activities were connected by at least some of the interviewees to the landscape in which they happened, although in different ways: The surrounding landscape was used to inspire art work or the light in the area was connected to an attractive artistic site; the seasons of the landscape were used in the artistic process, such as when the calmness of winter was used for immersion; or the activities were based on being in different landscapes. Furthermore, several of the cultural activities used the landscapes for events such as exhibitions, opera performances, or for art work in the landscape. In this way, the activities also formed the landscape through visual objects and sound, at least temporarily. All activities used the past in different ways, whether it was by connecting their activity with a perceived culture of the area as an open-minded one and used to do things and do them themselves, by associating heritage with craftsmanship and sensory work, or it was

through giving attention to landscape-oriented heritage such as the history of their buildings, the local art history of landscape painting, or natural environment in Danish song heritage. This engagement with the past is equally a selective use of the past and the way heritage is performed by cultural activities. The use of the landscape also forms both the activities and the landscape, as perceived and as it can be sensed for some duration.

It might be instructive to recall the conceptual inspirations behind the notion ‘sensory segmentation’ and the understanding of heritage. ‘Sensory segmentation’ has two inspirations. The sensory aspect is inspired by the attention of Sensory Studies to multisensoriality, politics of the senses, and the cultural basis of sensation. The segmentation aspect draws on the concept of segmentation offered by Deleuze & Guattari (Deleuze & Guattari, 1987) where segmentation is a form of imitation of something, not in the sense of producing the same, but where the imitated comes to form the relationship between the two. It is a rhythm. Segmentation occurs as on a spectrum between restriction of difference to the opening toward difference (‘lines of flight’), with a more subtle segmentation in between, where territorial ordering around certain elements is happening, but not in a concentric manner or in a way where a proceeding is imposed. The heritage landscapes should be considered relational assemblages (Deleuze & Guattari, 1987) of statue-landscape-encounter connecting both physical and social elements through rhythms. Heritage is here understood as something performed by a particular use of the past and the connected emotions and discourses (Smith, 2021). When the participants connect the sensed statue with remembered sensations or ideas about the statue and the landscape, they are therefore performing sensory heritage landscapes in particular ways.

The mobile sensing-with interviews with the 12 participants offer an opportunity to explore in detail the ways ‘sensory segmentation’ is done and its influence on how heritage landscapes are performed. The remainder of this chapter explores the known sensory elements of the landscape and how the

statues are emplaced in the sensory landscape in connection to these. It highlights that ‘sensory segmentation’ is performed *around* the statues, with the segmentary forces of these landscape elements dominating the rhythmic spatial ordering of heritage landscapes. My main interest is in the ways this occurs, whereas what is produced through these ways is really only interesting when it illustrate these ways and when they raise particular issues related to spatial justice. Focus is on the sensory modes of listening and seeing where some justice-related segmentations seem to be performed around the statues: Firstly, through the simultaneous sensing of the statues and of the sound of the sea, which constitutes a sonic condition for encountering the statue. Secondly, through the connections made between perceived similarities of the sensory landscape and the statues.



Figure 3: Mary located by the sea, summer 2021

06.01 Listening to the sea while seeing or touching the statue

The sea. The sea.

So generous but also so menacingly black.

Gives life. Taking loved ones away.

The sea is vast and eternal, the sea is green and blue.

Incomprehensible like our life.

The sea is grim and good.

(From a tribute song to the statue Mary (Frøkjær, 2022))

With the ability to hear, it seems almost impossible to see or touch Mary or The Shepherd without simultaneously listening to the sea. The sound of the sea might vary in volume, rhythm, or character, but it remains a sensory condition at the site where the statues are found. In fact, listening to the sea is the first example of how the sensory forces of the landscape surrounding the statues segment the landscape-statue assemblage.

For me, a visitor, the roar or the soft murmur of the waves were certainly ever present and the sounds of the sea are also found on most recordings from the sensing-with interviews and auto-sensory fieldwork often competing with the sound of the wind or our voices. And the ambient noise would be present even in the calmest of weather. Figures 3, 4 and 5 show how close to the sea the statues are located. The sound of the sea was mentioned by the participants in the sensing-with interviews at some point during our walks or drives as either recognized present sensation or remembered sensations. However, most participants did not mention the sound when we were close to the statues, where the visual seemed to dominate. This is intriguing. For the sound of the sea was connected to feelings, emotions, and ideas about the sea and even though the communities around the statue Mary and The Shepherd have changed from the fishing communities of the past, the North Sea seemed to hold a strong place in the sensory and emotional relationship to the landscape. Human geographer Yi-Fu Tuan (Tuan, 2018b) argues that the elements of

nature which are the least transformable, as the sea, mountains or deserts, though it has been less intense in modern times, remains strong aesthetic element in humans' affective relationship to the material environment. Tuan (Tuan, 2018b, p. 105) states:

‘....certain aspects of nature defy easy human control: these are the mountains, deserts, and seas. They constitute, as is were, permanent fixtures in [our] world whether [we] like them or not. To these recalcitrant aspects of nature [humanity] has tended to respond emotionally, treating them at one time as sublime, the abode of the gods, and at another as ugly, distasteful, and the abode of demons. In modern times the emotional charge of the response has greatly weakened but remains a strong aesthetic element in our attitudes to nature that cannot be readily brought under the plow’.

Tuan (Tuan, 2018b) argues that the importance of these natural relative stable and aesthetic elements is related to both the physical appearances and qualities of them, such as their accessibility or local environment, as well as the human practices related to them as a way to get to know them and through rituals and religious or cultural beliefs. This affective bond to the material environment is captured by Yi-Fu Tuan's (Tuan, 2018b) concept 'Topophilia', which implies that the bond differs in intensity, mode of expression, and subtlety and ranges from fleeting pleasure or sense of beauty, which might constitute the relationship for visitors such as mine, to long-term remembrance, as connected to a locus of memories or a sense of home, as it seemed the case for many of the participants. The 'topophilia' of the sensory heritage landscapes, whose performance I am concerned with, also involves the direct sensed and remembered sound of the sea, as well as the emotions and cultural ideas connected to it. It is the combination of these elements, sound-emotion-idea, that I refer to by listening, because listening is an active process involving responsiveness, human consciousness, and embodied sensation (Gallagher et al., 2017).



Figure 4: Sight from Bovbjerg Cliff over sea and groyne, fall 2021



Figure 5: The Shepherds location by the sea, summer 2021

The sound of the sea is interesting because it points to some ways segmentation is performed with sound-emotion-idea configurations. This is ultimately a question about the re-segmentation, how a rhythmic ordering is done with an openness or restrictiveness, which affects the recognition of the sensory heritage landscapes we inhabit (A discussion taken up in chapter 8). To grasp the way sensory segmentation is performed with the landscape around the statues it is particularly interesting how the listening participants linked the sound of the sea, emotions and ideas in ways, which performed a landscape with a sense of familiarity (Foot note: the term familiarity as connected to sensation might have been suggested by David Howes in a conversation about my work. I say might, because I believe is the case without being sure if I used the term myself before this) and of ambiguity. These two senses did flow into each other, but it is instructive to dwell at them one at the time.

06.01.01 Listening to a landscape of familiarity

The sound of the sea can be part of the everyday landscape. The sound can be a place marker as expressed by one participant, it can be a backdrop as the rolling waves heard from home particularly during summertime, as emphasized by another, or it can be a sonic condition of the landscape, as during a storm, where the sound would be a scene of sound behind everything and roar around the buildings, as remembered by a third participant. These three participants, two of who had been brought up by the sea, were all consciously aware of the sound.

However, the sound of the sea can also be so familiar that the roar of waves or of their crashing against the shore are taken for granted as everyday background noise. In this latter case awareness would come when the sound of the sea stopped and some persons would listen to this lack of sound with a particular awareness. Three different participants pointed to such familiarity

with the sound from the sea near to the statue Mary. Two of them at least had lived in the area around the statue for most of their life and long before Mary was placed there. One of these participants, Louise, did not mention the sound of the sea during our interview and when I asked to sensations, Louise connected the lack of awareness to being familiar with it as an ordinary and everyday sound:

Frølund: When we walked and talked about sensory impressions, you talked mainly about something you saw, and then also the smell there. Can you think of any other sensory impressions that you have actually noticed when you are here?

Louise: So now it's like we're used to hearing the sea, so I think it's like that (short pause) a familiar sound (said slower, with a softness, with feeling?) that I think, which is so, ordinary and everyday (emphasises) for us that we probably not quite, or at least me, it might not be quite something you notice because...

Frølund: you are simply not noticing it?

Louise: Yeah, you hear it of course, but it's also what you expect. So it is to be expected that one hears a sea as they say.

It is unclear if Louise here referred to the ambient noise of the sea or a louder sound, but either way, Louise connects a sense of familiarity to the sound where it is ordinary and expected to the extent that it might be heard but not noticed. Ejner similarly made the sound into something familiar and taken for granted and associated it with a collective of 'us natives'. Ejner also connected it to the known sensory landscape by pointing out that the sound received particular attention when it was missing because the wind came from the east and therefore there were no breakers on the west-facing shore. Ejner underscored the local sense of familiarity by telling two stories about reactions to the sound by people who were not from the west coast. One story

was about visitors telling about experiencing the sound on their first day of the visit and another was about a newer inhabitant who associated the roar of the sea with natural disaster. Furthermore, Ejner described the sound as a pulse of life and the sound of God, which creates a rather intimate connection to the sound of the sea. Mette, the third participant recalled a personal sensory and emotional experience related to dear ones fishing at sea and connected this to constantly hearing the sound outside and inside. Mette linked the constant sound of the sea to an experience of being awakened by the silence from the shift to calm weather and, knowing ‘how the coast is like’, first feeling ease when recognizing that the sea was calm. Mette expressed this as follows:

Mette: Yes, because you have that sound constantly in your ears, we can hear it at home too, when it's really windy, you can hear it booming. When the sea calms down (there is a calmness in the voice), so do we all.

Frølund: Then something is missing?

Mette: Yes, you could say that it lacks something, then we are also calm, at least when people are at sea. Then you could sleep again (laughs).
[constant hissing sound, a sound curtain of hissing with slight variations]
[sound of metal clapping against each other, repeating with rhythmic variation]

The interesting element of this way the sound, the memory of it, and the known sensory landscape are connected, is the sense of familiarity by which the sound of the sea are made or perhaps better how it is listened to. There is rhythm in what these three participants do when listening to the sea. First, sound has rhythm, and it is the change in sound that they sense when the sound goes from a background pulse to silence. Second, there are the rhythms created with the connections themselves. It may differ as to how aware the Mette, Ejner, and Louise were of sound during our talks, but they all connected silence or lack of sound with particular awareness of the sea and

different senses of familiarity and everydayness of the inhabitants. In this way they performed landscapes where the way the sound is listened to is important for how one belongs to the landscape. This second form of rhythm can also be found with the three participants I mentioned initially. They all connected the sound of the sea to different familiar landscapes, whether they referred to orienting in the physical landscape, a particular calm seasonal landscape, or a particular harsh landscape.

Unawareness and familiarity with the rhythmic character of the sound of the sea are interestingly also emphasized by Edmunds Bunkše (Bunkše, 2004). Bunkše (Bunkše, 2004, p. 79) shows how connections to natural rhythms, which for him is the: ‘...recognizable, dynamic, recurring pattern that we perceive through any of the senses’, of the landscape formed through sensory encounters with its weather, its natural elements, and its changes can be taken for granted to the extent that it requires a break to raise awareness of it:

‘The sea imposes its rhythms on you, some of which are so obvious that you do not recognize them until you go away and then return. It is a well-known fact that the rhythms of the sea enter one's being, whether you are on or in the sea, or merely by it. Even a brief walk along the sea - much more so an ocean - will bring the rhythms of the wind and waves into you’.

Bunkše (Bunkše, 2004) highlights the particular strength of the rhythms experienced and embodied growing up, but also points out that the sensory relationship to landscape can be developed as an adult by being in the landscape. For the participants, it might be different when the rhythm was taken in and to become aware did not require breaks in the form of moving away from the area, but rather the disturbance of a different rhythm in the familiar sonic landscape. Other scholars have also pointed to the simultaneous lack of awareness and sensory presence as the participants mentioned about the sound of the sea. Anette Stenslund (Stenslund, 2015) shows that sensations as smell can be omnipresent, but at the same time perceived absent due to being unrecognized or olfactory adapted and

accustomed. Gallagher, Kanngieser, and Prior (Gallagher et al., 2017) point to an interesting qualitative difference between listening and seeing. The ‘fluid, diffusive and immersive tendency’ of sound in moving through space creates ‘...affective atmospheres via vibrations, pitches, volumes, frequencies, harmonies and disharmonies’ (Gallagher et al., 2017, p. 626). Sound can affect the human body, but unlike seeing's dependence on light movement, sound can emanate from both distant and not seen objects (Gallagher et al., 2017), as the calming sound on the human body of a sea listened to from within a house. This fluidity and disconnection between the sound and the object it emerges from may enable the sound to slip attention while being present at the same time. The lack of sound can also be linked to the act of selective listening and production of particular spaces as Pia Heike Johansen (Johansen, 2020) showed about spaces produced by not listening to certain sounds in rural Norway. Paul Rodaway (Rodaway, 2018) also points to the active character of sensation when he argues that perception is both passive and active as it is ‘...inclusive of both passive encounters with environmental stimuli and active exploration of that environment, as the body moves through space and time interacting with a world’ (Rodaway, 2018, p. 69).

The listening of the participants showed that the sound or silence of the sea did not stand alone. Something was also done with the sound of the sea, whether they were aware of or accustomed to the sound or they selectively listened to the lack of it. The participants connected the sound to both remembered sensations, emotions, values, and ideas. This intertwining of sensation, emotions, and cognitive processes is very much in line with the key finding of Sensory Studies (Howes, 2022a; Howes & Classen, 2014) of the intertwining of sensing, making sense, and cultural formations. The participants did not only listen to a singular ‘Sea’, but rather to the particular seas performed through the sense of familiarity and acts of selective listening, when the sound was not consciously heard or heard as something particular as an object for wayfinding or a pulse of life. Even if the physical geography was the same one of the West Coast and around the same two statues, the

participants connected the sound of the sea with different remembered sensory and emotional experiences from different times and concrete placement in the physical landscapes, as well as ideas linked with these sensory experiences. The intimate bodily significance of nature is, as Phil Macnaghten and John Urry (Macnaghten & Urry, 2000, p. 179) show, influenced by local personal, social, and geographical circumstances in a manner where the ‘...specific “local” circumstances and experiences shape people’s sense as to what is necessary or desirable for their bodily engagement with such spaces’. The participant produced in different ways emplaced sound-emotion-ideas geographies of familiarity, in which the statues would be encountered. It has also already been indicated that participants connected the feelings of both danger and pleasure with the sound of the sea. Here lies an interesting ambiguity worth exploring a little more.

06.01.02 Listening to danger, pleasure, and the ordinary: ambiguous sonic landscapes

The participants who mentioned the sound of the sea attached emotions to the sound in particular ways. Some participants emphasized emotions such as those mentioned above, for instance the feeling of pleasure connected to the sound of the rolling waves or of danger or unease, which could be connected to the roar of the storm. For Arne, another participant, emotions connected to the sound of the waves appeared to vary according to the weather:

Arne: The sound, something wonderfully soothing (pronounce it softer and lower) in the sound of the waves, like today. But you can also come out here in the autumn, when, well, when it's those violent waves we experience, it's like some other emotions are activated than the calm we experience here now.

Other participants seemed to attach different emotions to the sound of the sea

in manners which were not so clearly attached to specific kinds of weather and sounds. The sound of the sea became a somewhat ambiguous emotional sound with this form of listening-sea sound-emotion connection. A ambiguity is found with Lotte, a participant who found that the recognizable sound of the sea was caressing emotions. This is expressed in the following extract from my interview with Lotte:

Frølund: What do you personally associate the sounds of the sea with?

Lotte: I know where I am. And I know what the sea is like today. So that's why they are recognizable all the time. It is, it caresses (feeling in voice) my feelings. Regardless of whether it's a storm.

Lotte expresses some form of pleasure related to the sound of the sea connecting it to caress and intimacy. However, it is not only about pleasure. The caress of the sound also occurs in storm and Lotte further connects the sea to the ups and downs of life. Ejner, the participant who told the story of newer inhabitant having a frightening feeling of the sound of the sea also expressed certain ambiguity through the associations related to the sound of the sea. On one hand Ejner linked the sound of the sea with dangers of fishing and remembrance of deaths and disasters in their own family history. On the other hand, Ejner expressed that the sound was something wonderful, desired, and connected it to the idea of a melody, a pulse of life, and to God (as I was told later in the interview), whereas the lack of it was connected to something unwanted or unpleasant:

Ejner: I see that as something terrifying if the sea wasn't there (higher voice, feeling of discomfort?)... But it is here and it has always been that way, for better or for worse, that is. And I have family members who perished in the sea and I have a grandfather who was saved from perishing in the surf (the seriousness, the feeling can be heard in the voice). So the thing with the sea and that, so for me it's not something that stands out like that and has many contrasts, but it's such a pulse, I think, in one's life that

it's there. And then there are some days with, you know, with the east wind, and we don't hear anything out there, then you think what is happening now.

Frølund: so it's the absence...

Ejner: yes, definitely, that is. When there is an offshore wind, there is no noise or clamor or breaking waves that does anything. And then you think, whoa, what was that? And the absence of sound and the absence of the sea and such, I'm not too fond of that.

In this short statement, where memories of what appears to have a sensory and emotional importance are connected to the sound of the sea, the sonic landscape becomes a landscape of ambiguity or at least of strong contrast. Perhaps with a sense of fear, joy, and calmness that are brought to the sensorial encounter of the statue Mary.

Mette, the participant awakened by the lack of sound shared this doubleness of association. This participant linked the experience of unrest to an imagined feeling of fear ascribed to Mary for her husband fishing. However, Mette also found the sound of the sea calming, and connected the sound to a somewhat similar idea of a melody. Mette did not connect the sound-as-melody to religious thought, but to the sea playing in the background of the pleasant experience at the event 'songs by the ocean' where people gather in summer evenings and sings together accompanied by a few musicians at the platform where Mary stands. Louise, the participant for whom the sound was unnoticed, expected, and ordinary connected this sense of everydayness or mundanity to danger through a sequence of hearing, seeing and remembering: Louise continued the statement shown above about the sound with first visual attention to children swimming and remembrance of the recklessness of surfers on the sea, which was then contrasted to the memory that swimming in the sea was not allowed as a child:

Louise: And also, look now there are some boys who are out bathing [children's voices whining] and it might be a little dangerous. So, I think you're right about the fact that one, it has been dangerous [refers to my 'provocative question' about the sea being associated with danger] and I am quite like, when I see those surfers, some sometimes when I come up here, there is a surfer far away (said slowly) and there is no one else on the beach, and then I think how can he think of that (feeling in the voice), so who can, so it's because you're used to it being dangerous and how will he, how will he get ashore, if there's no one there then I can see that he's completely out there, so that's something I also think about, Well, why doesn't he have someone with him that could sound the alarm or. So you have also been used to that, even since you were a child, we were never allowed to go up bathed in such an ocean here, I guess, that you have attached to it, a lot of danger.

Louise here makes a sequence between talking about sound, seeing, and then memory. The danger associated with the memory of the sea becomes linked to the sound of the sea and contrasts the emotion connected to the sense of everydayness or mundanity of the sound of the sea. Whether the sense of everydayness or mundanity is connected to emotions of boredom, joy of recognition, or even indifference, it is certainly not of danger. Louise also linked the sea to a sense of danger inherited from what appears as collective memory of past shipwrecks, such as the great accident of 13 drownings in 1893. Here, the sense of everydayness or mundanity flows together with remembrance of danger through remembrance and awareness of sound and sight. The collective character of these memories is highlighted by the fact that this shipwreck was mentioned by several of the participants, and the memory of the sea being too dangerous to swim in was mentioned by other participants, either from personal memories or from the ones told. Furthermore, the contrast between the surfers' actions and the perceived danger of the sea is also mentioned by Ejner, who, instead of connecting it to own childhood memories, connected it to a social past, by jokingly

wondering how the ancestors would have perceived the surfers. In both examples the social past of the sea becomes one of danger in contrast to the present day use of the sea by some. The perceived danger of the sea does not imply a weaker emotional bond with the natural environment. Eric Brymer and Tonia Gray (Brymer & Gray, 2010, p. 368) show with their investigation of extreme sport athletes that the engagement with danger of nature can lead to a felt connection to that nature, to a sense of kinship, and to '... an exhilarating sense of participation in the power itself and insights into the interconnectedness of nature'.

Participants connect different emotions of desire, danger, pleasure, and everydayness or mundanity to the sound of the sea. Furthermore, the sense of danger connected to fear or the experience of loss and the embodied feeling of unease that can be connected to the roar of the sea are not the same. And neither of them is the same as the emotion of pleasure linked to the calming sound on the body, the joy of experiencing the sound during a collective event of singing together, nor is the feeling of life and connection to God. All this makes the performed sound of the sea somewhat ambiguous. The ambiguity may be influenced by the qualities of listening itself, as Gallagher, Kanngieser, and Prior (Gallagher et al., 2017, p. 626) detect by what they call 'extended listening', a mode of listening that is affective, precognitive, fluid and ambient in character: 'What is critical in this kind of listening, in terms of affect, are the ways in which sounds defy recognition and categorization into feeling and narrative while being implicated within them.' However, as already mentioned, it is not sound alone that constitutes listening or the sonic landscape listened to. Listening to the sea combines sensation, emotions towards and ideas of the sea. Some emotions rather than others are given place in the sonic landscape by the participants, but not in a rigid or monovocal manner. This sonic landscape that is performed holds a fluidity spatially, but also temporally, when the assemblages of the triad 'sea sound-emotion-idea' reaches into the past by individual or collective memories and bring this into the present as a way of making sense of sensations cognitively

and emotionally. It could be that some sounds, pitches, or rhythms evoke particular feelings or memories. It could also be that it is different ones for different individuals. However, the interesting aspect found with the perceived and remembered sonic landscape of the sea that surrounds the statues is that it becomes ambiguous through different performative listenings and this ambiguity seems to pass into how individuals are listening to the sea. There is certainly some sort of segmentation with this, but the openness and ambiguity of it make it a subtle segmentation rather than a rigid one.

06.02 Emplacing the statues: Sensing similarities

Subtle forms of segmentation are also found with the sensory landscape beyond the sea. Participants made more conscious connections between the sensory qualities remembered from the landscape beyond the sea and the sensory qualities of the two statues Mary and The Shepherd. This was done in a way that allowed the statues to be recognized as a part of the landscapes.

There was a selectivity of what these remembered sensory qualities were. This is not surprising given the close relationship between remembering and its ‘dialectical other’, forgetting, as Susannah Radstone and Bill Schwartz (Radstone & Schwarz, 2010) reminds us. Whereas the participants used the visual qualities of the statues, it was a little more diverse which forms of sensations of the landscape were used. Most often it was visual qualities of the landscape that they connected to the visual qualities of the statues. Other forms of sensations were included in the participants’ memories of the landscape, though it was not clear if the memories were grounded in a single or multiple sensations. In either case the memories seemed to combine ideas of the landscape and remembered sensory qualities. These remembered sensations were intertwined with different senses of toughness or calmness.

06.02.01 Emplaced by remembered toughness and calmness

Some participants, all volunteers at Bovbjerg Lighthouse, connected visual qualities of the statue The Shepherd with particular, mostly remembered,

sensations of the landscape. A perceived roughness of the statue, a visual tactile sensation, was shared by most of these participants, such as for instance as Poul who compared the roughness of The Shepherd to a monument within sight based on their different kinds of stone. As I recall it it was the obelisk for the King's visit in 1908 standing about 10 meters from The Shepherd, but which could not be seen at the same time. However, this perceived roughness was modified by how the participants connected it to a sense of toughness or calmness of the landscape and in this manner placed the statue into the landscape.

Klaus: It fits, fits well here, and it is, it is monumental and there is strength, so there is strength to it. And that's true of many of Erik Heide's characters, but that one is very coarse.

Klaus here connects what seems to be visual qualities of The Shepherd to the landscape. The statue's expression, monumental, strong, and unrefined (no actual face or arms or hands, only eyes is marked on calves) makes it fit the landscape, even, as Klaus mentioned, it is not made for the place (see figure 6). Another participant, Lone, emphasizes the simplicity and toughness of The Shepherd as similar to the landscape:

Lone: And so it is, it is a fantastic sculpture because it is completely as robust as the Lighthouse and the building. It is as simple and as robust as things are here and also stands so firmly, so you just know the sea won't take it away.

Lone appears to talk about the physical landscape, when referring in the citation to the sea with 'here'. Sensory similarities are made by highlighting the similarity of the statue with the simplicity and robustness of the landscape and that the statue is robust enough to withstand sea. The toughness of the landscape is also constituted when Lone describes the landscape as an open windy landscape, which Lone has learned to love and would miss. It is also found when Lone connects the landscape to an idea of



Figure 6: The texture of The Shepherd, winter 2023

the local culture characterized by a respect and dependency on nature of the people living here for generations. A third volunteer, Peter emphasized that The Shepherd fits the landscape because of its materials being resistant and solid enough to withstand the salty wind. The perceived similarities could very well be influenced by intellectual knowledge about granite and sea air. However, given that Peter was raised by the sea, it seems reasonable that the connection made between the landscape and the statue also consists of sensory memories of the harsh environment of the landscape, whether the memories are based on sensations of touch, smell or taste of the air or whether the sensation of the statue is touch or visual. And it is again linked to a sense of toughness in some sense. What the connections made by these participants have in common, is that they constitute a landscape of toughness, that one necessarily must withstand to be part of or at least feel attached to. The idea of the toughness of the landscape and the people living in it, have been around for some time. It can for example be found with the many reference to the harsh conditions and history of the area and to tough fishermen in Achton Friis' national description 'De jydere land' (Land of the Juts) from 1962 (Friis, 1962) or more recently in the character of the doughty young fisherman in the popular Danish television series 'Seaside hotel', which has been running since 2013.

It is not only toughness that characterizes the memories, perceptions, and ideas connected to the landscape. A sense of calmness is also used to connect the statue to the landscape. Returning to Klaus, the volunteer pointing to the monumental, strong, and unrefined expression of The Shepherd, a sense of visual calmness can be identified as well. Klaus connects a visual subtleness and 'no bragging' quality to the statue, emphasizing its placement as almost hidden and surprising when seen. A Sequence from my video recording approaching The Shepherd, in fall 2021 shows the same (Figure 7). This contrasts it with the more bragging appearance of the nearby monument for the king's visit. Figure 8 shows The Shepherd as it stands subtly between the lighthouse and the burial mound.

Such visual subtleness was also connected to the statue by another participant, Arne, who emphasizes that the subdued expression of The Shepherd makes it fit the landscape, in contrast to what a gaily colored art work would. Arne also perceives the statue as unrefined and connects the landscape with both a roughness, particular coloring, identity, and the local culture of Western Jutland 'where we are used to stand up against the wind' and have a need to hesitate and watch the sea before doing anything. The visual expressions of the landscape, the statue, and identity are here all connected in a fashion where calmness and roughness seem to flow into each other. Calmness and roughness are also branching into each other with another participant, Kirsten:

'If I think like that, if I really have to think about it, I mean we have a very rough nature, but, but the sculpture itself is also very rustic and, but I can't call it rough, but you can say rough and it is a bit like nature out here, where the lighthouse is in some way pampered and made nice and, so I think, well I know that it was probably given to the lighthouse, but, but, I think maybe it has more to do with nature than it connected with the lighthouse.'

Kirsten connects the visual impression of an unrefined and rustic statue to the tough nature in the area and contrasts the statue to the more nursed lighthouse. However, Kirsten is also connecting The Shepherd and the surrounding nature to a sense of calmness when the calm feeling of the statue makes it fit the sea, which also can be calm. This sense of calmness is passing into a sense of healing, when connected to the qualities of The Shepherd and the landscape that Kirsten highlights: the stoic, massive, and rustic presence of The Shepherd standing unchanged regardless of weather conditions and the lifting and cleansing feeling of the primordial force of wind, the feeling in nature of something larger than yourself and an experience that one's problems disappear. Yet another volunteer at the Bovbjerg Lighthouse, Katrine, is also linking a sense of calmness to The Shepherd: Its

straightforward, yet expressive look makes it suit the area and a population imagined to enjoy the calmness of life in the area. Katrine further underscores this harmony with the landscape by contrasting it with the visual experience of the statue in its former placement as somewhat pompous.

The participants remembered different sensory impressions of the landscape, possibly with different weather situations dominating their memories. What is interesting, however, is that the tactile qualities of the statue are made similar to those of the landscape. What is also interesting is that the heritage landscape that are configured through the connection of memories, cultural and personal ideas, and sensations, is diverse, being both tough and calm to different degrees. Although this performed heritage might not be as ambiguous as the sonic heritage landscape seemed to be, it has a diversity to it. The statue, with its perceived (sensed and made sense of) tactile visual expression of roughness, is here emplaced in different landscapes, which are segmented by senses of toughness or calmness.



Figure 8: The Shepherd as is stands subtly between the lighthouse and the burial mound.



Figure 7: Sequence from video recording approaching The Shepherd, fall 2021

06.03 Concluding remarks on Sensory segmentation around the statues

This chapter showed how the participants connected different memories, emotions, and ideas to the sea, which sound is a sonic condition for encountering the statue by sight or touch. It also showed how the participants linked sensory qualities of The Shepherd and of the landscape in which it is placed. However, searching for sensory segmentations that are relevant for the performance of sensory heritage landscapes and the question of rural spatial justice, as it is done here, it is not the individual different sensations or emotions in themselves that are interesting. Neither are individual connections between particular sounds, similarities of sensory landscape elements, emotions, or memories in themselves.

The interesting point is that sensory segmentations occurs in two ways around the statue. First, through selective listening to the sea combining sea sound-emotional memories-ideas. Listening to the sea is performing a particular sonic landscape, together which the statue is seen or touched. When the sea is *not* consciously heard or mentioned as *not* heard, it is a selective act by which a sonic landscape of familiarity is performed. Other ways of selective listening have been indicated by the way voices or sounds of people was rarely mentioned or by the lack of mentioning the sounds of the car while driving. Both performed particular sonic landscape as well with certain human elements excluded. But the sea, with all its emotional connections and recognized historic importance is a much more interesting example on how listening in particular ways perform a landscape of heritage, collective memory, and sensory belonging. Second, through how the tactile

qualities of the statue were made similar to the sensory qualities of the landscape to emplace the statue in that landscape. This emplacement of the statue through performed similarities is a selective configuration of a ‘landscape with statue’. Both forms of sensory segmentation selectively brought present and past elements together in performing different sensory heritage landscapes by how they connected sound, touch, visual elements, emotions and senses of danger, pleasure, familiarity, toughness, or calmness. The cases of Mary and The Shepherd had these particularities, in other areas it would surely be something else, but it shows that sensory segmentation around the statues does occur in ways where the forces of the landscape-idea-emotion assemblage dominates how heritage is performed.

However, the sensory segmentation is a subtle one with an ambiguity or at least an openness rather than a rigid restraining one. For while the sound of the sea was part of the listening, the emotional memories and ideas connected to it, give the listening an ambiguity. And while the tactile qualities of the statue is the same.

This openness of the sensory segmentation is important for understanding how it is related to rural spatial justice. Before addressing this, another form of sensory segmentation must be explored. That is the one that occurs with the forces of the statues seemingly dominating rather the ones of the landscapes—where sensory segmentation of the performed heritage landscape happens *with* the statue.

07 Performing heritage landscapes with the statues through sensory segmentation

Mary and The Shepherd are both expressive statues with the ability to affect and bring those encountering them into their composition of sensations. They are certainly seen, touched by some (and touching them in turn) and could be smelled or tasted even heard under the right conditions. The encounter of statues implies that there is a relation between the statue and the one encountering them. The statues have affective capacity (Deleuze et al., 1994) and they are sensed by some. Their human-like figure makes the encounter somewhat akin to a human-human relationship (Getsy, 2014). The simultaneous touching and being touched makes it a somewhat social encounter (Hsu, 2008). All that said, the statues are stone and neither living nor subjects. I return to that.

This chapter focuses on the forces of the statues connected to sight and touch, which seemed to dominate the encounter and segment the way sensory heritage landscapes were performed through the encounter with the statues. This happened in three ways, which appear relevant for the question of rural spatial justice. First, the statues become segmentary in the special mode of sensation they offer with its imagined line of sight, which is imitated. Second, some landscape elements come to be segmentary resonance points for the visual heritage landscape through this imitation. Third, the touched and seen tactility of the statues seems to be connected to a sense of empowerment and

a space of agency.

These three ways are interlinked, as something is seen by looking, and the sense of empowerment is connected to the way the imagined seeing of the statues is done, as well as to seeing and touching the statues. Still, it is useful to consider them separately before their consequence for rural spatial justice is elaborated in the next chapter.

07.01 Landscapes seen as the statue: Imitated extended seeing

To state the obvious: neither of the statues Mary and The Shepherd sees. There are no corneas or optic nerves in their granite or diabase compositions. However, there was a sense of the statues seeing in some way among the participants and my self, and that their lines of sight were seen and imitated. This means that certain elements of the landscape are looked at, are gaining attention, and connected visually to the statues. A similar point is made by Nick Shepherd (Shepherd, 2020) who argues that the statue of Cecil Rhodes at the University of Capetown with its imperial gaze looks at something particular and that this imperial gaze can be learned and imitated.

This section explores the peculiar way of seeing the landscape *as* the statues Mary and The Shepherd before attention is given to what is seen in the following section. Seeing *as* the statues is a form of visual segmentation which seems to be ignited by the statue, or rather the encounter with it. It is more than merely looking in the same direction as the statues and should rather be considered some form of imitated extended seeing. Here it is instructive to branch into the notions of extended sensing and animation found with sensory studies.

It is extended because it is seeing through something else. Perception can be extended through various technical means, as sensory geographer Paul

Rodaway (Rodaway, 2018, p. 68) informs us: ‘...[perception] is mediated by our bodies and the technological extensions employed by the body (such as walking sticks, spectacles and hearing aid, and even clothes)’. In the case of Mary and The Shepherd, it is not a matter of such direct impacts of the technical means, such as spectacles altering vision or feeling vibrations hitting the ground through a walking stick. When the participants, or me, see *as* the statue, they see through it, not literally, but through an attributed sensation to the statues, which rests on a compound of imagination, animation, and imitation, and on the affective relationship of the encounter.

Animation is with Mary and The Shepherd not necessarily done in the sense that one believes that the statues are alive, but is rather connected to the double feeling of knowing that the statues are stone and something more. Both statues were usually referred to as her or him, and several participants referred to The Shepherd as having a capacity to watch over the lighthouse, the community at the lighthouse, or those at sea. For some participants, this was explicitly linked to spiritual thoughts and the figure of the shepherd. However, some of the participating volunteers at the Bovbjerg Lighthouse also connected seeing the statue to a sense of life. This is a statue, which for me has a strong emotional impact while being rather abstract in its human characteristics. Katrine shared the perception of the abstract characteristics of the statue, but also connected a sense of life to it even when there was no visual face for the participant and the head seemed small compared to the body. The sense of life was also found when the statues were perceived less abstract, as when Lone remembered seeing The Shepherd from a distance and often thought it was a human standing there before recognizing it as a statue. This was a statue that Lone perceived as a person in some sense because of the emotional bond to it. Lotte connected the imagined feeling of the statue to the unpleasant feeling of rain when joking that the statue would prefer another form of weather. Lotte also connected seeing the statue several times to becoming more fond of it and to the more intimate sensory relationship, where she could almost see a facial expression. The animation was most beautifully captured when Lotte expressed the link between seeing the statue

and giving it a soul:

‘Yes, well, that's because, right when it stood up, you must have looked at it a few times. Because it is, after all, it's actually some stones that eventually get a soul. They don't have that right from the start, you have to put that in yourself. Now it's just before I can see his facial expression, I think he thinks it might be nice that it didn't rain quite so much (laughs). I couldn't at first, he was standing there.’

The interesting part is here that animation, an 'almost animation', is done to the statues encountering them and that it allows imagining that statues see by applying human qualities and sensory capacity to them, while still recognizing that the statue is a stone. The perception of art objects as simultaneously sensing and not alive is also found with David Howes (Howes, 2022c, p. 197) exploring the art installation ‘Heart band’ by David Garneau and Garnet Willis, where drums made sounds based on detected ambient movement: ‘... drums could be seen as sentient beings: they were designed to sense movements and produce sounds all on their own. In other words, they appeared to be animated. This allusion to the so-called animistic world views of Indigenous peoples was deliberate, but it was not the case that the drums were “alive” or attributed “agency” by their human maker, as in the conventional anthropological account of animism [...]. The drums were not “animate things,” but rather embodiments of a “relational ontology”’. This form of ‘almost animation’ of the statue branches into a general aspect of art. Art is animating matter with meaning, as the artist behind the 'Heart Band' and professor of Visual Arts David Garneau (Garneau, 2015, p. 2) argues with a discussion of indigenous animation of rocks. Garneau compares the experience of art with what he describes as a still very present experience of something more in objects, going beyond pareidolia, merely ignored by materialist ideology, and perhaps recognized as the sense of ‘...awe, the sublime, the uncanny, beauty...’ by people: ‘We do something similar with some works of art; we ascribe a being to these mere things that exceeds their

material form'. The experience of art is an experience of animation, and this is also a quality of art: 'All art attempts to animate mere matter with meaning' (Garneau, 2015, p. 3). Animation in this sense is therefore not something done to the statue by the perceiver, but rather something done with the statue. The statue and the person who encounters it are brought together in a relationship of affect. Art is in a continuous state of becoming and has the ability to draw us into its compound of sensations and percepts (Deleuze et al., 1994). There is an act of imitation of the statue's seeing, but the important thing is that there is a sensory becoming-with the statue in the form of sensory affective relationship. Deleuze and Guattari (Deleuze et al., 1994, p. 172) describes such becoming with art:

'The affect goes beyond affections no less than the percept goes beyond perceptions. The affect is not the passage from one lived state to another but man's nonhuman becoming. Ahab does not imitate Moby Dick, and Penthesilea does not "act" the bitch: becoming is neither an imitation nor an experienced sympathy, nor even an imaginary identification. It is not resemblance, although there is resemblance. But it is only a produced resemblance. Rather, becoming is an extreme contiguity within a coupling of two sensations without resemblance or, on the contrary, in the distance of a light that captures both of them in a single reflection.'

This affective relationship enables letting a human capacity to see and feel, emotions, or memories into the statue-encounter assemblage. And it enables imitating the statues's seeing. In the encounter, The Shepherd is becoming more than a diabase stone or a representation of an idea as the Christian shepherd. It becomes somewhat a sentient being whose line of sight can be imitated. And the one encountering the statue is affected by the sensory qualities and percepts of the statue and can imitate the statue's seeing. The point is that imitation seeing is therefore not merely copying the statue. The statue does not see.

There is a further point to made about imitation. Imitation is with Tarde's

micro sociology social and 'the action at a distance of one mind upon another' (Tarde, 1962, xiv, cited in (Borch, 2005). It is hardly possible to talk about a mind in a strict sense when it comes to Mary or The Shepherd, but they carry the affects and percepts created by the artist and hold its sensory qualities and ability to affect (Deleuze et al., 1994). The relationship between the statues and the one encountering and imitating them is therefore not equal, even with the mutual impact. The imitated line of sight is after all imitated by us encountering the statue. The forces of the statue related to seeing seem to dominate the statue-encounter assemblage when the expressive stone faces and carved eyes of the statues become a seeing with a line of sight.

Such sensory imitation is connected to power and hierarchy as Borch (Borch, 2005, p. 87) reminds us:

'...imitation is said to radiate from the superior to the inferior. Imitation often occurs against the background of a hierarchical structure, which is levelled in the course of time as the spread of imitation dissolves the initial difference between the superior and the inferior.'

Imitation is giving power to the statue when its line of sight is imitating, but over time with imitations spreading out, the initial hierarchy between the statue and the one imitating it is dissolved, when imitation of the imitation of the line of sight blurs who's line of sight is imitated. Borch (Borch, 2005, p. 85) points to the self-organizing and self-sustaining action of imitation because of the social spread, the radiation of imitation, power is given because other is giving power: 'When only the social process has begun, imitation becomes a self-organizing force of its own – you imitate because others imitate. In Tarde's own words, 'three-quarters of the time we obey a man because we see him obeyed by others' (1969: 314, 1989: 123). '. Looking at this through segmentation, it becomes a way a visual proceeding initially constituted by imitation of the statues imaginary seeing, might surpass this and simply spread around a group of human visiting the platform of Mary or passing The Shepherd on the road. It would be way the visual

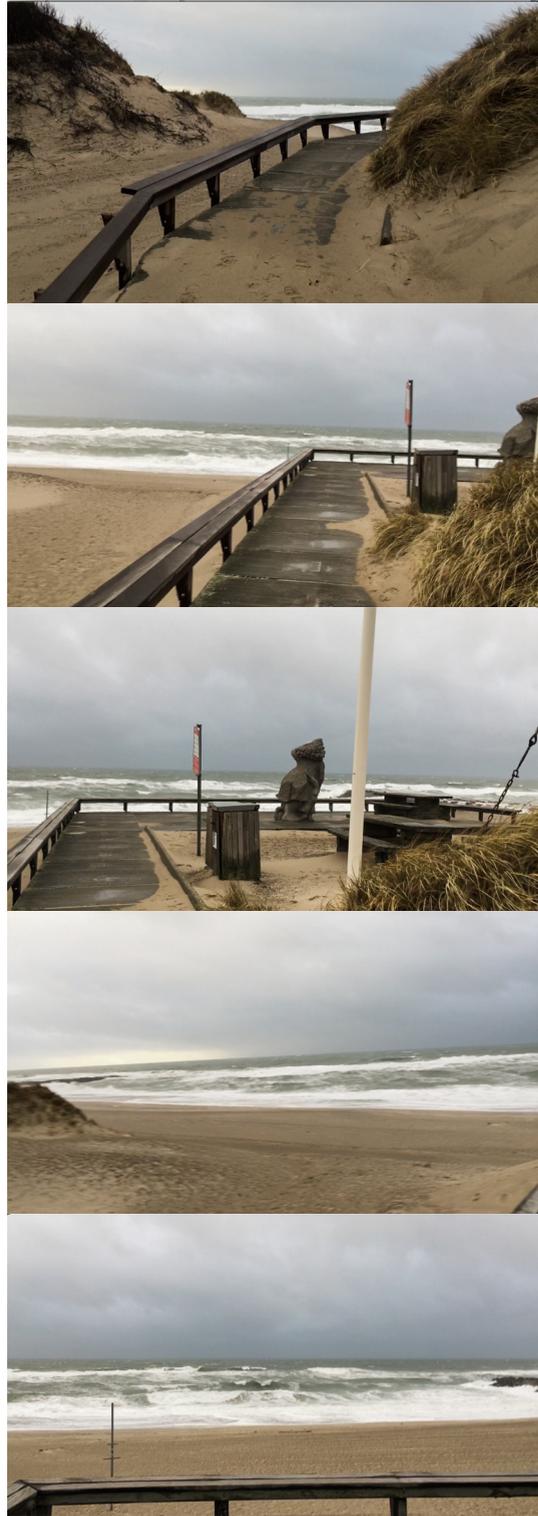


Figure 9: Sequence from video recording approaching Mary, fall 2021

proceeding would be imposed as a restrictive way of sensing beyond the initial encounter with the statue.

The relevance of this imitation for rural spatial justice will be explored in chapter 8. For now, it should be pointed out that the imitation of the statue's seeing is segmentary. Segmentation is a form of imitation. It is not simply repeating the same sight, but it imposes a particular proceeding for sensation that forms our way of seeing (stand here, turn head, eyes open, then see straight ahead) and can direct our gaze to particular landscape elements. A sequence from my video recording approaching Mary in the fall 2021 demonstrated such proceeding (Figure 9). In this way these elements are included in a visual production of a heritage landscape. So what do the statues look at?: What is visually brought together with the statues by this imitated extended seeing?

07.02 Landscapes seen with the statue: visual segmentation

There is an interesting way in which the landscape is performed by imitated extended seeing. The landscape that is seen is connected to emotions and ideas of the landscape as well as to emotions and ideas related to the statue. The sea is seen in both the case of Mary and of The Shepherd (see Figure 10 and 11). The position of the statue Mary, the direction of its front towards the sea, and its posture were all associated with an imagined line of sight and an idea of how the real Mary had been looking to the sea and watching for the return of her fishing husband. This idea was common and



Figure 10: The possible line of sight of The Shepherd, winter 2023



Figure 11: The possible line of sight of Mary, summer 2021

part of the official narrative of the statue. Ejner remembered tourists describing the statue as a woman waiting for her fishing husband and Louise connected the sea and the statue's line of sight when remembering people sitting around Mary and looking at the sea similarly to Mary. One participant, Carsten, imagined that Mary would have felt fear being here in violent weather and connected this to memories of harsh weather at the site and to knowledge of historical harsh conditions in the area. This was a so strong picture that it was upheld even when recognizing that the statue's facial expression did not look fearful. Carsten here tells me about the associations of seeing Mary:

Frølund: So it triggers some associations in relation to your...?

Carsten: Yes, not like that, probably on the unconscious, but I think a bit like, if I have to think about how I would feel myself, then I would stand here and be like argh. Not because. It's probably blowing 15 meters per second now somewhere. It doesn't do that right now, but when she stands here, when you come up here on a stormy day (pause before and after words), so, so the it's rough.

Frølund: So you also associate her with that violent sea, which is...

Carsten: Yes

Frølund: is it also a dangerous sea or? [Continued strong rushing sound from sea, a little lower perhaps]

Carsten: Yes it is. I certainly do. Yes, I do, in the way that she stands up here because now it is stormy weather or not stormy, now it is blowing strongly, now she is a little afraid of whether they will come. And it is, after all, when you have read many accounts of shipwrecks and drownings and how much it was here, so it was, it wasn't an everyday event, but it was often. So, so, there it is, the rough and dangerous sea.

Carsten also linked the imagined fear with the memory of situations in which Carsten would worry about the safe return of a loved one. A second participant, Louise, imagined Mary seeing far into the sea. She mentioned this after having shared some thoughts on the large shipwreck of 1893, which seems to be an event caught in collective memory, as mentioned above. Ejner also expressed this narrative of the statue and the connection to the shipwrecks. The ideas and emotional connections to the sea by the participants have already been discussed in Chapter 6, but Carsten, Louise, and Ejner are all connecting a sense of fear to the relationship between Mary and the sea. This sense fits the official narrative of the statue, which can now also be seen on a poster just beside the statue. The poster describes the statue in four languages as follows: 'This sculpture named Mary is the symbol of all fishermen's wives of Agger through the ages. She is a symbol of anxiety and concern over the family's dependency on the seas their neighbour and provider. The fishermen's wife is the protector of family, home and the local community.'

The poster was placed some years after the statue itself. It is therefore not likely from here that the three participants get the sense. At least one of the participants has been a key actor in the commission of the statue, and the rest would most likely be aware of this narrative given their engagement in the community. However, the written narrative is now a visual part of the surroundings of the statue and could affect the perception of the statue and that sea that is seen, as shown in Figure 12. Mette, another participant at Agger, expressed the same narrative but connected the looking of the statue to both calm and violent weather, imagining that Mary would have stood there looking in both kinds of weather. My own visitor experience has similarities. I remember, even though the sea was quite calm that summer night, the mixture of curiosity and slight unease seeing Mary from behind and thus following her line of sight towards the sea. In contrast, seeing Mary from the front brought a sense of calmness to me.

Smith (Smith, 2021, p. 36) recognizes the entanglement of objects and humans and emphasizes that heritage is performed with the use of these

objects in a way where they are given value, meaning, and agency ‘...to stand in for, authorise and “make real” abstract feelings and expressions.’ However, the statue also has the ability to affect when encountered through the senses. The statue Mary here, encountered as sensory bloc with sensory forces (Deleuze et al., 1994), makes a particular past, with all its forces, sensory present for the participants. This past in the present is performed through the symbolic value given to the statue by those who encounter it or the narratives that frame it in connection to the sensory expressions of the eyes of the statue and of what it is imagined seeing. The past in the present is also an emotional one, as all three participants connected it to a fear which stems from either comparing personal experience of losing dear ones as either comparing to own experience or the experience in the family. Both Louise and Ejner expressed the statue was valuable because it brought the history of women into the landscape and not only of fishing men. With the connected fear to the statue, the landscape with the statue would become a landscape where the fear of the women staying on land was recognised and visually present in it.

The Shepherd is also imagined to be looking. For Lone, a volunteer at Bovbjerg Lighthouse, The Shepherd looked toward the sea. Lone connected this perception with the symbol of being a shepherd. The statue was given a similar role as the lighthouse had in the past as a place marker and watching over those at sea. For me, the Shepherd certainly looked at the sea. But other participants pointed to something else. Klaus, a volunteer at Bovbjerg Lighthouse, stated that The Shepherd’s placement and orientation facing the access road made it a (perhaps symbolic) shepherd watching over and welcoming to the cultural gathering place Bovbjerg Lighthouse, rather than being placed so it looked more towards the sea. Katrine, another volunteer, also linked The Shepherd’s line of sight to the sea. But Katrine also felt that The Shepherd and the calves looked at you and greeted you when driving on the road towards the lighthouse. Katrine’s comments capture how the line of sight is connected to a particular landscape where you would be seen by The Shepherd:



Figure 12: Visual presence of the poster narratively framing the statue Mary and the sea, winter 2023.

Katrine: But you can also see it from here. It just stands there and says hello to you.

Frølund: Now I'm a complete outsider, but I think there's a difference whether I see it from the front or the back.

Katrine: Very big difference. That's well noticed, because it's true. It's set that way, it's presumably on purpose that it's set that way to welcome you if you notice. But if you, you can see, now he's just standing and looking at you, saying hello, welcome here and they're also standing and looking at you. But if you walk around behind the lighthouse and look, it's not because he's unfriendly or...

This is a greeting from a statue that Katrine finds warm and welcoming, to a lighthouse that she connects with positive feelings of joy and friends. Such warm feelings are perhaps not associated with the road which would be seen if this form of line of sight was imitated, but they become part of the statue-seeing-landscape assemblage and could bring an emotional aspect into this in the same way as it happens when it is the sea that is seen.

The ideas and emotions connected to the statues could be ascribed to the general narrative of the statue, but, more interestingly, it seems plausible that the imitated and imagined line of sight of the statue is also facilitating the heritage performance with the statues. Encountering the statues in this way seems to make a particular mode of sensing (seeing) dominating and with this also particular landscape elements. These landscape elements seen by the participants: the sea; the road; indirectly the lighthouse, were already known and associated with particular memories of sensations, cultural ideas, and values. The idea of a violent sea is often used, whether this is based on personal memories or collective memories conveyed of different sensory elements of the landscape. But, as shown in chapter 6, the sea is also

connected to calmness and pleasure. It is important to recall the point by C. Nadia Seremetakis (Seremetakis, 2018) that memory is the horizon for sensation, making this seeing with the statues a somewhat selective performance, as it links what is seen with memories of past experiences and heritage in the form of collective shared memory. John Berger (Berger, 1972) also pointed to such a selectivity of seeing. In his 'Ways of seeing', he argues that seeing is a choice and affected by what we know and believe: 'We only see what we look at. To look is an act of choice. As a result of this act, what we see is brought within our reach...' (Berger, 1972, p. 8). By looking, this action of choice, the seen elements are gathered around us and constitute a visual perceived space. Seeing is therefore producing concrete visual spaces in ways where selective choice, what is known and believed, intermingle in such ways that particular elements are brought together in the spatial ordering around the seeing. Therefore, seeing is both personal and cultural, similar to sensation in general following Howes' (Howes, 2022a) emphasis on how sensations are made through the intersection of culture and the sensing body. The way of seeing, imitating the statues', makes certain landscape elements, the seen sea and the seen road, visual resonance points in the sensory heritage space performed. Intertwined with memories, ideas, and emotions toward what is seen directly or by association, seeing with the statues is certainly not a neutral action, but impacts the sensory and emotional landscape where we live.

There is an additional aspect of the segmentary forces of the statues that must be considered. For the statue-encounter assemblage does not only direct the sensations of those encountering it, it also connects to a sense of agency centred on the tactility of the statue.



Figure 13: Detail of Mary, texture, winter 2023

07.03 Sensing tactility: touching and seeing spaces of agency

The statues Mary and The Shepherd are seen by all and touched by some of the participants. There is an interesting difference to these two forms of sensation of the statues. This difference is about how the two sensations engage in the performance of a heritage landscape of agency when the statues are encountered. Mary and The Shepherd are both robust vertical objects in the landscape, and if one has the ability to see, it is very difficult not to see the statues. For most of the participants, seeing the statues was an enjoyable experience, while it for one had taken some getting used to. This participant was skeptical about statues placed in the open landscape and felt that they were visual crashes. In contrast, it is perfectly possible not to touch the statues when encountering them. The difference appears at first as a difference between visual forced sensations (good or bad) and chosen touch, which in some way could resemble the difference between passive touch and active touch made by James J. Gibson (Gibson, 1966) respectively addressing being touched by and touching something. However, is it more instructive to think in the lines of sensation as active and passive as proposed by Rodaway (Rodaway, 2018). The distinction between forced and chosen is not that clear when considering the ways touch and seeing produce spaces of agency. Both touch and seeing seem to enable connecting feelingly to agency, and the difference should rather than a qualitative difference between the two forms of sensation be understood as different capacities of each form. This has to do with the sensation of tactility of the statues. It is therefore useful to explore a little how seeing and touching tactility are performed by the participants.



Figure 14: Detail of statue The Shepherd, texture of one of the calves, winter 2023

07.03.01 Touching the tactile stone

Touching the two statues Mary and The Shepherd is touching the surface of a human altered solid stone, namely coarse granite and finer-grained diabase. To my hand they have a rather rugged but pleasant surface without any real risk of getting scratches. More importantly was my own urge to touch the statues also found with some of the participants.

Some participants touched the statue during the interview and mentioned their habit of touching the statues. Klaus would pat the statue when guiding visitors around The Shepherd. Louise touches Mary as a general habit of touching objects, as I was told when commenting that the participant touched the statue. Poul touched The Shepherd for the tactile qualities of the art and expressed 'owing it to the stone'. Mette would touch Mary sometimes and Lotte would sometimes touch The Shepherd. Some participants would usually touch particular parts of the statues. Arne would usually touch the calves of The Shepherd statue. Ejner would stroke the head of the boy in the Mary statue as a way of greeting the portrayed boy. Ejner also mentioned that Mary felt smooth in humid weather. Sometimes, the interviews even turned momentarily into spontaneous 'touching sessions' where we stood around the statue touching it. In one situation we stood leaned against Mary during a part of the interview trying to get shelter from the wind and the light rain hitting our bodies. In another situation, the participant Lone instructed me how to feel the back of one of The Shepherd's calves for feeling that many children had climbed and sat on it. When I replied that it had been polished, Arne, another participant, added that it had been polished by human hand.

These choices of touch appear to be based on a mixture of the expressive qualities of the statues, the habits of the individual participants, or their way to connect to memories of seeing other people touch the statue or touching experiences of the statue, or more personal memories, as when one of the

participants greets an old friend by touching the statue. Perhaps the strongest example highlighting the choice of touch came from Katrine who never touched The Shepherd as it felt awkward, while having the habit of always touching a miniature model of the same statue placed just in the wardrobe of Bovbjerg Lighthouse. However, why it is chosen or not is really not that interesting for this discussion of tactility and spaces of agency. What is important here is that touch *is chosen* by the participants, and therefore there is a certain openness and agency linked to this form of sensation.

07.03.02 Touching sensed heritage landscapes of agency

Touch has some qualities that are relevant for considering agency. Touching something alters it and reminds us of our agency in the world, as Yi-Fu Tuan (Tuan, 2005, p. 78) writes: ‘...we are not only impinged upon by external reality; we also impinge—that is exert force—on it. Touch, unlike the other senses, modifies its objects. It reminds us that we are not only observers but actors in it.’ When the participant feels the moist smooth granite of Mary, a few of the tiny drops are rearranged or evaporated by the forces of the hand (movement and heat), thus modifying the sensory composition of the stone, water and temperature. And every time a child climbs one of the diabase calves, the edges of the grain are polished a bit more. Touch is therefore changing the object in the double sense of sensation or perception pointed out by David Howes (Howes, 2022a) and Paul Rodaway (Rodaway, 2018): as the sensed material statue and the perceived statue.

There is a third transformation connected to this double sense of touch. That is the way that touch constitutes the social landscape of the statue. The two participants, Lone and Arne, who recognized the touch of others when they referred to the smoothness of the calve’s back, bring the activity of these people into the social landscape. This observation mirrors that of Tim Edensor (Edensor, 2005) when he points to the material traces of worker activity left in the ruin of a factory. Edensor emphasizes the affordances and

involuntary memories, which he argues are part of disordered spaces of excess matter and ‘obscure traces’, with ‘multiple yet elusive memories’ (Edensor, 2005, p. 834), in contrast to ordered heritage sites, where memories are fixed. The recognition of the participant also brought me back to an experience of the paving stones of the Old City of Jerusalem, which I recall imagining having been polished by human movement for 1000 years. The traces of human activities left in the material space enable, whether this touch-by-other is remembered, imagined, or has directly been seen, performing a social landscape of past human activity in the present. Such landscape, is rather than afforded by the statue, emerging from the performative acts of bringing together knowledge and memory of seen activities on the site, imagination of how such activity could affect the stone, perhaps even uncertainty of how touch was done (was it polishing done by the friction of hands, shoes, or trousers?), and shared sensory memories (as the many participants who had seen children climbing the statue). Touch in this way seems to be able to affect the performance of heritage landscapes of sensed (in the double sense) agency using elusive memories. However, the segmentation connected to touch is not grasped by this. It is necessary to grasp the role of tactility for this form of segmentation.

07.03.03 Seeing empowerment

Touch might remind us of our agency in the world as proposed by Tuan, however, touch and vision are certainly intermingled, as indicated by the three examples above and the many participants remembering seeing other people touch the statues through patting, climbing, or sitting on it. Furthermore, two observations about The Shepherd illustrated to me that the reminder of our agency might be related to how sensation is performed rather than adhering to a qualitative difference between touch and other senses. Two participants connected the sight of the statue with some form of agency and empowerment to act.

One participant, Lone, connected seeing The Shepherd with a sense of being indomitable, of determination, and responsibility inspiring to do the duty even when something else seems more attractive. Lone also connected this sense with the feeling that The Shepherd was watching over the community at the lighthouse and with the remembered tactile sensations of simplicity, toughness, and solidity of The Shepherd. This is captured in Lone's statements from the interview:

‘...it's not static, I don't think you can say that, because I look at it every time, little greetings like that every time. But I think it gives the peace it needs to, it says it will work out, I'm here, I look after the herd (laughs). Even if it's storming wildly and even if it's sunny, it says, it has to be taken care of, the work has to be taken care of, you have to get up and do your shift today, even if you don't really want to and would rather lie by the beach. We must take it upon ourselves. So I think that, just as we say about that West Jutlandian, the West Jutland approach to things, I also think that the Shepherd always says that it must be taken care of.’

‘And so it is, it is a fantastic sculpture because it is completely as robust as the Lighthouse and the building. It is as simple and as robust as things are here and also stands so firmly, so you just know the sea won't take it away.’

Lotte made a similar connection between being watched over by The Shepherd and inspiration to act. The Shepherd was described as having force, being earthbound, and Lotte connected this aspect of the statue to a broader sense of being watched over and a feeling of obligation to act and of courage. Lotte felt being heartened to act, as expressed in the following part of the interview:

Lotte: There is some power and something grounded in him, yes. But I

also think that if we have to return to that about, trying to accept things as they are. Then it is probably what can give you the grounding and the power you need.

Frølund: And that's what you really attribute to him?

Lotte: Yes. Yes. Because there are some things we cannot do anything about. And then there are some things we need to do much more about. He cannot stand alone. It may well be that he is looking after us, but now that he is looking after us, we must act on it, you could say. He can't, we can't do things alone and neither can he. But he gives courage, that's what art does, if it's good art, then I think it gives courage, or what should I say, because it gives you some good experiences.

The two participants here see the tactile qualities, rather than feeling them through touch. They connect the feeling of obligation and empowerment to act with this sight. Touch, therefore, is certainly not the only sense worth considering for its connection to agency. Brandon LaBelle (LaBelle, 2018, p. 4) makes the connection between sound and agency, when he argues that sound works as empowering structures: ‘I focus on sound then less as a question of specific objects or case studies, and more as a set of support structures by which one garners capacities for acting in and amongst the world. I highlight this process through the notion of “sonic agency”’. Yi-Fu Tuan (Tuan, 2005, p. 76) points to the relationship between touching and seeing and the ability of visual sensation to evoke tactile sensations: ‘Most tactile sensation reach us indirectly, through the eyes. Our physical environment feels ineluctably tactile even though we touch only a small part of it’. Tuan (Tuan, 2018a) has elsewhere pointed out that synaesthesia does not necessarily happen in the strict sense where the felt surface, for example, would be sensed as a particular color. The synaesthetic connection between touched and seen would most often occur as a 'synthetic tendency', where the seen surface would instead be felt somewhat as the touched surface evoking

imagination or feelings associated with the sensation (Tuan, 2018a). This intermingling might also mean that seeing-feeling tactility could raise similar attentions as what would have been felt by touching the statue or by remembering touch. The difference between touching and seeing the statues regarding the performance of heritage landscapes of agency does not seem to be of one or the other enabling agency while the other does not. They are better understood as two ways in which sensations of the statues are connected to the agency of those encountering the statues in an affective relationship where both are becoming together.

The forms of sensing empowerment highlight two key points about the performance of a heritage landscape of agency. First, when the participants see the statue, they do not only see and they are not simply being reminded of their agency by seeing. They connect the sense of agency with tactile qualities, cultural ideas, and ideas of community. Participants connect the visual tactile statue with the cultural metaphor of a shepherd shepherding someone or something. The participants also use particular cultural narratives such as Lotte linking the statue directly to the Christian figure of the shepherd, or Lone connecting the idea of acting no matter the conditions to the traditional way of Western Jutland where The Shepherd is placed. The two participants also make connections to the experiences of volunteering at the lighthouse as part of a community or doing duties. In this way, they actually perform agency in a fashion that assembles visual-felt sensation, cultural ideas and metaphors and that makes the heritage landscape one of human agency.

Second, there is a seemingly difference between the sensed empowerment and the sense of being shepherded by The Shepherd the two participants together with more participant connected to the seen statue. It differed between the participants whether the sense of being shepherded was for the local community of volunteers at Bovbjerg Lighthouse, the lighthouse, or whether it was more spiritual in being 'all of us' being watched. However, in all these cases, it would seem that the heritage landscape performed would

be of security or self-subordination rather than of agency. A heritage landscape where one needed to be protected, which seems somewhat similar to the heritage where one would be under the mercy of the sea and weather. Sensing the statue and making sense of it seems to hold an interesting difference or contradiction between sensing empowerment and the sense of being shepherded.

07.04 Concluding remarks on sensory segmentation with the statues

Sensory segmentation seems to occur *with* the statue in different ways, where visual and tactile forces come to dominate the performance of landscape heritage. Seen and remembered landscape elements are important for landscape segmentation. They move into the statue-landscape-viewer assemblage with a selective seeing *as* the statues and become visual resonance points in forming the heritage landscape. The domination of the sea in the physical landscape, as well as its importance to many of the participants, makes it an obvious imagined object for the statue's seeing. I wonder if the lighthouse or the city of Agger would be that object had the statues faced these? Perhaps the strongest argument for the performance of an imitated extended seeing is the less obvious example with the imagined looking of The Shepherd on the road and those arriving to the lighthouse. In any case, the imitation of extended seeing is performed when encountering the statues. As already shown, both the statue that is seen and, particularly, the sea that is seen are connected to emotions and elements of the past through personal and collective memories. The key takeaway here is that the two sensory qualities the way of seeing and of what is seen must be considered forms of sensory segmentations, which have the capacity to impose a proceeding of sensation (seeing *with* the statue) and visual resonance points

(seeing what the statue sees) in the performed heritage landscape. Though there is some diversity in what The Shepherd is imagined to be seeing, it seems appropriate to claim that the sensory segmentation of seeing *as* the statue holds the potential to restrict the performance of the visual heritage landscape with a particular visual proceeding and direction of seeing. Furthermore, certain elements are seen while others are not. For why is The Shepherd not looking at the WW2 bunker at the cliff or the field where sheep could go? Certain visual object-emotional memory-idea configurations became dominating. The memories and emotions might differ, as shown above, and in that sense, it may also be different seas or roads that are seen, but it is the sea or the road that are seen at. The dominating visual element for the participants appears to be the sea with both Mary and The Shepherd, particularly the sea appears to be a visual segmentation point around which the visual landscape is ordered. Surely, there are other such visual resonance points, the road have already been mentioned, and others might imagine that the statues see something third, but the sensory forces of the statue certainly impact the performance of an sensory and emotional heritage landscape.

The third form of sensory segmentation mentioned in this chapter differs from the two others. The visual and touched tactility of The Shepherd is here connected to agency. Touch has the ability to remind us of our agency, as Tuan (Tuan, 2005) points out, but seeing visual tactility appears to do this as well. The visual tactility of The Shepherd becomes the segmentary point of resonance in a landscape with a sense of agency to do what is needed in terms of duties or act upon what is perceived wrong. This sense of empowerment which was felt/reported by two participants differs in one sense from the more widespread sense of being shepherded by The Shepherd as part of the lighthouse community, which rather brings about a landscape of passivity. There is therefore a difference of visual segmentation with the tactile qualities of the statues in terms of if agency is placed on the statue or on those who are seeing it. However, there is also a difference between the two ways of performing agency, where agency on one hand becomes about

transformation, it becomes on the other hand about duties, the stamina of the culture of western Jutland, and keeping up the lighthouse community. The latter sense of agency therefore shares with the sense of being shepherded the attention to the social community. They are both ways how the tactile qualities are used to perform a social landscape together with the statue.

The touched and seen tactile qualities are segmentary for the heritage performance with the statues. However, segmentation happens with different degrees of openness and restrictiveness. The imitated line of sights of The Shepherd and Mary impose some restrictiveness on the visual heritage landscape, though the heritage landscapes performed with it are not performed in a rigid mono-vocal manner. The performances of agency with the tactile qualities of The Shepherd holds a diversity and even open-endedness, though it is also about keeping up a particular social heritage landscape. These differences are important and it is now time to return to the question of rural spatial justice and explore how the identified ways of sensory segmentation relate to this.

08 Towards a sensory heritage sensitive rural spatial justice

From a sensory perspective what segmentations can be found within landscape performances with public art engaged with the past and how does this affect the understanding of rural spatial justice?

This conclusive chapter answers this research question that has guided the thesis. This has been made possible through a case study of the two statues Mary and The Shepherd placed in a landscape on the Danish west coast.

The case study was guided by an intuitive rhizomic rhythmanalysis that had three main inspirations: 1) the method of intuition (Deleuze, 1991), which emphasizes stating true problems and getting into the sensory experiences and beyond these by attention to their qualitative differences and tendencies: 2) the rhizomic thinking of Deleuze and Guattari (Deleuze & Guattari, 1987 ; Deleuze et al., 1994), which attention to difference, becoming, affective relationship, and assemblages has lead to the attention to rhythmic connections, segmentations, and an understanding of concepts as pragmatic and as assemblages; Lefebvorean rhythmanalysis (Lefebvre, 2004) for its attention to the intersection of rhythms and the use of sensation as a tool to know rhythms. Furthermore, the research has had a sensory perspective inspired by the cultural-oriented multisensoriality found with Sensory Studies (Howes, 2022c) and the methodical approach of sensory ethnography (Howes, 2022a). The final inspiration that needs to be mentioned here comes with the concepts of ‘heritage performance’ (Smith,

2009) and ‘emotional heritage’ (Smith, 2021) by which the use of the past can be understood as exactly performing or doing heritage with emotional acts.

The case study included exploration of landscape performance with the statues, inspired by sensory ethnography, through mobile sensing-with interviews with 12 local engaged people to get into and beyond the sensory experience of encountering the two statues. This method was supported by auto sensory fieldwork, desktop research and interviews with participants in nine different rural art & culture activities.

08.01 What segmentations? Sensory segmentations using the past around and with the statues

From a sensory perspective what segmentations can be found within landscape performances with public art engaged with the past?

This first part of the research question is concerned with the empirical element of landscape performance. Through the case study, it has been possible to point to a number of empirical findings. It has first and foremost confirmed that segmentations related to sensation and use of the past do occur and impact how landscapes are performed. It has been shown that these different forms of landscape performances connected the sensed qualities of the statue with the sensory- and emotional memories of the physical and social landscapes and ideas of these landscapes. This is what I have called sensory segmentation inspired by Deleuze and Guattari’s (Deleuze & Guattari, 1987) concept of segmentation.

Furthermore, the case study showed that different forms of sensory segmentation occur in two overall ways. First, around the statues where the segmentary forces of the surrounding landscape came to dominate. This was done by selective listening to the sound of the sea as a way to perform ambiguous sonic landscapes of familiarity, danger, and calmness within

which the statue could be sensed. And it was done by making the tactile qualities of the statue similar to the sensory qualities of the landscape surrounding the statues and, hereby, emplacing the statue in landscapes of toughness and calmness. Second, sensory segmentation occurred with the statue, where the segmentary forces of the statues came to dominate the affective relationship between the statues and those who encountered them, so that the statues' imagined lines of sight were imitated giving precedence to a way of sensing and foregrounding certain visual landscape elements. Additionally, the tactile qualities of the statue also affected the performance of a heritage landscape when these qualities were connected to both a sense of agency and of being shepherded leading to landscapes of agency, passivity and anchored a particular local culture and community in the landscape.

08.02 What segmentations? Three lines of sensory segmentation!

It has also been possible to identify three assemblages where the concept of sensory segmentation links with the empirical acts of the participants around three different lines that branches into the concept of rural spatial justice. These three lines could be called: 'Possibility by sensory desegmentation', 'diversity by subtle sensory segmentation', and 'spatial anchoring by sensory resegmentation'. I use the term 'desegmentation' here to refer to the break or rupture that Deleuze and Guattari (Deleuze & Guattari, 1987) refer to as the 'line of flight'. The three lines could be described, following the method of intuition, as three 'invented problems' connecting sensory segmentation to a rural spatial justice sensitive to sensation and heritage.

However, before wandering into the discussion of each line, it is useful to briefly recall what comes with the foundation of rural spatial justice in the

thinking of Henri Lefebvre. The ideas of rural spatial justice in academia come in different forms: 'Rural spatial justice' (Johansen et al., 2021; Nordberg, 2020), 'the right to be rural' (Foster & Jarman, 2021), or 'the right to the countryside' (Barraclough, 2013). These are all inspired by the call for a right to the city by Lefebvre (Lefebvre, 1996). Furthermore, the right to the city has been approached with different understandings of what the right is a right to, more specifically. The right has been connected to democratic inclusion in spatial planning processes, just distribution of resources, a right against majority tyranny (Attoh, 2011); to rural education, citizenship, mobility, food systems, and urbanization (Foster & Jarman, 2021); recognition (Fisker et al., 2021); or more broadly about being in, appropriating or producing spaces (Soja, 2010). The right is therefore a right to something. But it is also a right for someone and it is the right of those inhabiting space which is foregrounded in the right to the city (Lefebvre, 1996). This thesis has followed this approach and emphasized recognition and the right to produce the sensory heritage landscape one inhabits.

The three lines 'possibility by sensory desegmentation', 'diversity by subtle sensory segmentation', and 'spatial anchoring by sensory resegmentation' can now be unfolded. This enables connecting them to rural spatial justice, Deleuzian normativity, and concepts of emotional heritage, decolonial heritage practices, and cultural-specific sensoria. This is the basis for the thesis' theoretical contributions to be shown. Starting in the middle with diversity.

08.02.01 Diversity by subtle sensory segmentation

The line diversity by sensory segmentation can be found in many of the landscape performances explored. We find it when the sensory segmentation occurred around the statue with the landscape dominating, and with the statue, when the statues' forces dominated. It can be found when the

sameness of the visual tactile landscape and the statues is performed with senses of calmness and toughness for different people. It is also found when selective listening to the sea connects the sound with different emotional memories and ideas of the sea. Across these performances, diversity appears to occur when 'sensation-emotional memory-idea' connections are made. The segmentation that occurs with these performances is in the form that Deleuze and Guattari (Deleuze & Guattari, 1987) call subtle, as when the tactile qualities of the landscape become different: calm or tough, depending on what they are connected with. Or when selective listening makes that sound of the sea, which could have been the center for a concentric ordering of the sonic landscape, into a diverse sea of familiarity, danger, or calmness listened to. However, the importance of listening to the sea in particular ways is a part of the performance, and therefore an order is segmented. There is diversity, but not radical openness or possibilities in itself. I return to this point. The sensory segmentation through imitating the imagined line of sight of the statue is, though still subtle, closer to a restrictive form of segmentation than the two examples above. With imitation of the 'seeing' of The Shepherd different landscape elements are imagined to be seen by the statue and therefore can different elements be foregrounded in the performed visual heritage landscapes. The imitation itself, the imitated extended seeing as the statue, is a rigid form of sensory segmentation, imposing a sensory proceeding, but there is a diversity of what is imagined to be seen.

These forms of diversity performed with subtle sensory segmentation relate to rural spatial justice. Lefebvre (Lefebvre, 1991, p. 422) describes the vision of a 'differential space', where diversity is central and contrasts the abstract space of capitalism, which homogenizes and forms differences to fit its order:

'On the horizon, then, at the furthest edge of the possible, it is a matter of producing the space of the human species - the collective (generic) work of the species - on the model of what used to be called "art"; indeed, it is

still so called, but art no longer has any meaning at the level of an "object" isolated by and for the individual.

The creation (or production) of a planet-wide space as the social foundation of a transformed everyday life open to myriad possibilities -- such is the dawn now beginning to break on the far horizon.'

It is a landscape of diversity, of 'myriad possibilities', which is a just one for Lefebvre. It is important to note that it is a space of diversity that must be considered just. This is really what makes the line of diversity differ from the line of possibility, though both lines are about enabling possibility. Art is the model of the differential space and for Lefebvre (Lefebvre, 1991) art is defined by difference and makes difference effective. Furthermore, it is the ability of spaces to produce differences that makes them liveable alternatives to capitalist abstract space. This significance of difference is also found when Lefebvre (Lefebvre, 1991, p. 396) points to the 'right to difference' which is found in concrete and practical action that could produce differential spaces and is justified only in its content rather than by outside validation:

'The "right to difference" is a formal designation for something that may be achieved through practical action, through effective struggle — namely, concrete differences. The right to difference implies no entitlements that do not have to be bitterly fought for. This is a 'right' whose only justification lies in its content; it is thus diametrically opposed to the right to property, which is given validity by its logical and legal form as the basic code of relationship under the capitalist mode of production.'

The concept of emotional heritage performances (Smith, 2021) shares this weight put on diversity. This can be found with the 'politics of recognition' which is where the justice aspect of emotional heritage appears to rest. Laurajane Smith (Smith, 2021, p. 41) argues for this role of diversity: 'A politics of recognition must, by definition, accommodate diversity, and thus assimilation of diversity into normative identities and values is not a

resolution of claims to recognition'. More specifically, the justice of emotional heritage comes to lie with a 'parity of participation' which recognition should enable. Smith (Smith, 2021, p. 40) here draws on an understanding of justice which she ascribes to Nancy Fraser:

'Central to her concern is the idea of 'parity of participation'. A lack of recognition or misrecognition denies parity of individuals and/or groups in participation in societal and policy negotiation over access to resources. The consequence of recognition should be equity in societal participation and in the distribution of resources and rights (2001: 27).'

This idea is close to Lefebvre's (Lefebvre, 1991, p. 422) stand on how societal transformation should be based on inclusion of different actors in the process: 'The transformation of society presupposes a collective ownership and management of space founded on the permanent participation of the "interested parties", with their multiple, varied and even contradictory interests.'

The justice of emotional heritage as a way of securing parity of participation is, therefore, foremost about securing a diversity of actual heritage performances expressing identity and belonging in a way where these are recognized as equal and legitimate. This idea of justice seems to fit Sensory Studies well. With the key points of sensory studies of the diversity of sensation and cultural sensoria, which affects both social stigmatization within societies and the performance of justice and law (Howes, 2019; Howes & Classen, 2014). This attention to diversity and the politics of sensation appears to be of an ethical nature, in addition to the epistemological one, perhaps best illustrated by the statement of David Howes (Howes, 2022c): 'Sensory critique is the beginning of social critique'. Howes connects the statement to the sensory thinking of the utopian socialist Charles Fourier, who's normative approach to the senses he has elsewhere pointed out: 'Fourier (1851) believed that societies could be judged according to how well

they gratified and developed the senses of their members' (Howes, 2003, p. 205)

Therefore, a just sensory heritage landscape of the statues is in this line of thought, can be found when the different performances are recognized as legitimate and equal and are part of the formation of the landscape. This is particularly found with the 'sensation-emotional memory-idea' connections that are actually happening around and with the statues.

The line of diversity is something other than radical openness. In fact, it requires some kind of segmentation and therefore also restrictiveness of possibility to some extent. There must be different sensory heritage performances, for a heritage landscape can be diverse, and recognizing their different sensory-memory rhythmic orders implies that there are such orders. Here the line of diversity branches into the line of spatial anchoring by subtle segmentation.

08.02.02 Spatial anchoring by sensory resegmentation

Spatial anchoring by sensory resegmentation was done in different ways: when participants imitated the line of sight of the statue as a visual resegmentation with the statue; when particular social landscape was performed through connecting the tactile qualities of The Shepherd with a sense of agency of the Shepherd to shepherd the community of volunteers, with an agency to do one's duties as a volunteer, and with a culture of action and standing against the harsh environment; when the sensory qualities of the landscape came to frame how The Shepherd was emplaced in the landscape by its tactile visual expression of roughness and landscapes of toughness or calmness were performed; and when selective listening to the sea performed a sonic landscape of familiarity.

It is useful to recall Lefebvre's (Lefebvre, 1991, p. 416) argument that groups must produce their own space for recognition to be possible:

‘...groups, classes or fractions of classes cannot constitute themselves, or recognize one another, as “subjects” unless they generate (or produce) a space. Ideas, representations or values which do not succeed in making their mark on space, and thus generating (or producing) an appropriate morphology, will lose all pith and become mere signs, resolve themselves into abstract descriptions, or mutate into fantasies.’

How could a group, or even an individual, constitute their own space without imposing some kind of sensory or heritage resegmentation? Heritage performance, being a particular use of the past for the present and future with its interlinked emotion, affect, and discourses, is part of negotiating identities of groups and individuals within broader social and political struggles and come to legitimize certain claims for identity and recognition or resist other, as Smith (Smith, 2021, p. 48) shows us:

‘The affirming authority of heritage to underpin self-confidence and self-esteem in one’s identity is an important point from which individuals and collectives can launch claims for recognition, offer recognition to others or resolve to ignore and thus deny the claims of other’.

It is precisely when particular pasts become expressive in the present through the performative acts with the statues that it becomes rhythmic and can order the heritage landscapes in which the inhabitants of that landscape can be recognized and recognize themselves. Sensory and emotional heritage is therefore connected to resegmentation when affirming (or reproducing) the landscapes of groups and self-confidence of these groups or the individuals who belong to them. The encounters with the statue are ways of performing sensory heritage which could make the heritage of inhabitants remain relevant for them in their everyday life and secure the survival of the heritage. Given that diversity is enabled, this form of subtle resegmentation is the base for approaching justice as the parity and recognition of different forms of sensory heritage landscapes.

But what about the restrictiveness of the resegmentation—does that make it unjust or merely a necessity for sensory heritage to be performed? This is the problem with which the two lines of diversity and of spatial anchoring branch into the third line of possibility.

08.02.03 Possibility by sensory desegmentation

Possibility by sensory segmentation occurs with heritage performances that have either an open-endedness or ambiguity to them. There is open-endedness and possibility for something in the performance with The Shepherd’s visual tactility of a heritage landscape of agency to change what is needed. The ability to choose to touch the statues or not is open to possible sensory encounters. There is an ambiguity of selective listening to the sea with both senses of danger and calmness while seeing or touching the statue. Ambiguity is here, rather than confusion and lack of direction, the presence of multiple directions and possibilities. Ambiguity is, therefore, rather a potential. This is an ambiguity that is also found with art and monuments (Mackenzie, 2002; K. Mitchell, 2003).

These three performances must be considered de-segmentations or de-territorializations acting out that capacity of the sensory heritage assemblage to break from the order and make new connections. This moves the attention from that of the line of diversity on the presence of differences within a space, a heritage landscape, or a heritage performance towards possibility itself for something different. It also moves the attention from the ideas of justice found with Lefebvre and emotional heritage politics of recognition towards those found with Deleuze and with the concept of decolonial heritage practices.

As already mentioned, for Deleuze lies the ethical with enabling possibilities and openness towards new possibilities, whereas, limitation of

potential is unethical. However, for Deleuze norms cannot be based on or justified in claims to something universal or fixed, in something transcendent (Jun, 2011a), whether this would be a universal sensorium, a naturalized past, or even a fixed standard of diversity. It would impose a false fixation on the world which for Deleuze is fluid and changing (Jun, 2011a). Jun (Jun, 2011a) points out that Deleuzian normativity is immanent, categorical, and follows a prefigurative principle in its insistence that norms and means of doing something are justified by its end, not in something external. And because norms can only be immanent to the assemblages they are part of and only justified by this. This is an acknowledgment of the difference of the world rather than the reduction of difference that follows from a transcendent ethic and normativity (Jun, 2011a). Deterritorialization, therefore, holds a categorical role for Deleuze's normativity, without it being transcendent, as Jun (Jun, 2011a, p. 101) shows:

‘Absolute deterritorialization is therefore categorical, insofar as it applies to every possible norm as such, but it is not transcendent; rather, it is immanent to whatever norms (and, by extension, assemblages) constitute it. (There can be no deterritorialization without a specific assemblage; thus normativity of deterritorialization both constitutes and is constituted by the particular norms/assemblages to which it applies.) Considered as such, normativity as deterritorialization is ultimately a kind of “pragmatic” normativity.’

This means that performances of sensory heritage are justified in terms of their congruence with the ethical goal of possibility, but the acts or ways of doing possibility are immanent to the assemblages to which they belong rather than imposed by proceedings, binarization, or a fixed resonance point of sensing or using the past. Sensory heritage performances or their act are just, in this line of thought, if they are possibilities in themselves, not merely because they are leading to a diverse landscape. One could say that a statue contributes to a just and ethical landscape if it, as a body itself, as a monument

of affects and sensation, enables the capacity of action of those bodies who encounter the statue-landscape assemblage.

Attention to possibility is also found with the idea of decolonial heritage practices (Knudsen & Kølvråa, 2020), which are very inspiring for a rural spatial justice sensitive to heritage. Britta Timm Knudsen and Christoffer Kølvråa (Knudsen & Kølvråa, 2020) show that heritage practices are diverse and conceptualize 4 modalities, Repression, Removal, Reframing and Re-emergence, which differ in how they enable difference, heterogeneity or homogeneity to occur, and thus if they enable new futures or reproduce social orders. Repression captures the act of intentional elimination or silencing of unwanted pasts from collective memory or heritage of some social space. Removal refers to the acts of confronting or challenging heritage signifiers in public space (such as statues confronted by activists) that are found problematic or unwanted. Reframing is about domestication of heritage, where challenging or difficult pasts or remembrance is fitted into a social order, in a manner so they do not challenge this order. Re-emergence captures the heritage practices which open up to enable difference and multivocal engagement with past, which enable multiple possible futures to occur. Repression and Reframing are both reproducing the social order although in different ways, as the former works with a dualistic binary understanding, while the latter operates in a more relational way. Removal and Re-emergence are both in opposition to the social order, but where the former at the same time conflates difference to binary terms as bad/good, the latter works in relational, inclusive, and multi-vocal ways.

It is the modalities of Reframing and Re-emergence which are most interesting for a rural spatial justice. Repression and removal must be considered unjust if diversity, difference, and possibility are criteria. Reframing has some potential to produce a heritage landscape of diversity and recognition to some extent, as Knudsen and Kølvråa (Knudsen & Kølvråa, 2020, p. 12) show:

‘Reframing in this sense can basically be understood as the production of communal narratives which are able to accommodate the presence of a colonial heritage by moving beyond both repressive silence and public confrontation. This in itself is of course not problematic. Indeed, it can to some extent be understood as the very gesture of building a “third space” (Bhabha 2004) as a response to real or potential social fragmentation. And yet, when such reframings are constructed and enforced from a site of power, there is often the risk that even as those who were formerly silenced through repression, are given voice, their voice is restrained by its staging within a certain frame, which might even risk losing much of their dislocating potential in relation to the political and social status quo.’

However, Reframing remains a segmentation and only produces induced difference that stay within the order, rather than producing real differences. It is also far from possibility in itself. It illustrates the insufficiency of looking for justice merely in the difference of what The Shepherd is imagined to see, while ignoring the visual segmentation of the sensory heritage landscape through the ‘imitated extended seeing’ with the statue. In contrast to reframing, as well as the two other modalities, re-emergence is a form of de-segmentation and the modality closest to a Deleuzean sense of justice. Knudsen and Kølvråa (Knudsen & Kølvråa, 2020, p. 23) describe the qualities of what they call a ‘re-emergent aesthetics’:

‘...a re-emergent aesthetics able to engage the audience at a bodily and affective level, a re-emergent history able to both articulate the past and energize contemporary struggles, and the re-emergence of a broader field of voices and subjects entering into new alliances or socialities across and beyond the divisions inscribed in the dark heritage of colonialism.’

This Re-emergent aesthetics has three characteristics (Knudsen & Kølvråa, 2020): it enables multiple voices of heritage to be present without becoming dichotomous or claim fixed self-contained identities; it inspires political projects based on past struggles against exploitation or oppression; and it

involves an aesthetic of re-emergence which through affect, inspires with new inconceivable possibilities. There is an open-endedness to re-emergence through its practice of opening for different futures and the affective attention to possibility it bring about.

However, taking possibility as the aspect of justice whether it is conceptualised as de-segmentation / deterritorialization or Re-emergence has its own difficulties. Knudsen and Kølvråa (Knudsen & Kølvråa, 2020, p. 28) understand re-emergence as a horizon ‘...as a continuously present potential, a potential whose realization takes the form of momentary glimpses rather than a stable vision.’ This is due to the difficulty of this modality of heritage practices to emerge and its easy slippage into the other modalities with their ‘...self-sufficient power of a hegemonic gaze, the seductive intensity of antagonistic enmity or the domesticated security of consensual narratives’ (Knudsen & Kølvråa, 2020, p. 28).

Jun (Jun, 2011a, p. 104) shows that there is a strong contingency with justice in Deleuzean thought and somewhat a radical openness to its concrete norms and value, when the only categorial value appears to be possibility itself:

‘Concrete moral and political goals sought as an end are constituted by our seeking them. Thus the process of seeking freedom or justice is a process of eternal movement, change, becoming, possibility, and novelty which simultaneously demands eternal vigilance, and endurance. There is neither certainty nor respite at any point. There are no stable identities, no transcendent truths, no representations or images. There are only the variable and reciprocal and immanent processes of creation and possibility themselves.’

But ruptures or de-segmentations are almost always followed by a re-segmentation, with the restrictions of potential this brings even in the subtle forms (Deleuze & Guattari, 1987) as when the sensation captured in the

sculpted eyes of the statue (which is an assemblage) breaks free for immediately connecting to the way of seeing of the one seeing the eyes and to the visual landscape that becomes (which are also assemblages). Or when the tactile sense (sensation and idea) of the landscape passes from this towards the statue and constitutes a tactile statue-landscape. Furthermore, as Deleuze and Guattari (Deleuze & Guattari, 1987) show in their discussion of the lines of flight of the fascist war machine, the possibility and transformation that come with such runs the risk of passing into destruction and mere abolition, when it does not make new connections and resegments. There appears to be a need for some form of resegmentation, even when it is the possibility itself that would make sensory heritage performances just in this line of thought.

08.03 Sensitizing rural spatial justice toward sensation and heritage

...and how does this affect the understanding of rural spatial justice?

This second part of the research question is concerned with contributing to the idea of rural spatial justice through giving needed attention to the role of sensation and use of the past as they are connected.

The ways sensations and the use of the past are configured are important for landscape performances. The sensory segmentations or ruptures of this restrict or open how inhabitants produce their own landscapes and must be taken seriously when considering rural spatial justice. A rural spatial justice must be sensitive to sensory heritage.

Through the investigation of the performance landscapes and their sensory segmentations, it has been shown that the Lefebvrian grounded ideas of rural spatial justice could gain from branching into three areas of thought.

One area is the ontological thinking of Deleuze and Guattari by their notions of de-segmentation and re-segmentation (Deleuze & Guattari, 1987) and ideas of relational performativity and affect connected to art (Deleuze et al., 1994). Another is the multisensory attention of sensory studies (Howes, 2022c; Howes & Classen, 2014) and its emphasis on the relationship between culture and sensation. A third area is the attention to how the past is used to perform heritage in the present found with the idea of emotional heritage performances (Smith, 2021) and de-colonial heritage practices (Knudsen & Kølvråa, 2020).

More importantly, it has been possible to point to three interconnected lines of sensory segmentation, by which rural spatial justice could become sensitive to sensory heritage. I write ‘could’ to recognize the contextual character of these lines. However, as they express tendencies and as such are beyond the most contextual experience, it is more likely that they are relevant to understanding rural spatial justice in other contexts. The three lines ‘diversity by subtle sensory segmentation’, ‘spatial anchoring by sensory resegmentation’, and ‘Possibility by sensory desegmentation’ bring different elements of justice with them.

The line of diversity by subtle sensory segmentation approaches justice with attention to the diversity of landscapes performed. Important learnings from the emotional heritage thinking and sensory studies come with this line. It connects to the interest in Fraser’s idea of recognition as it has been addressed in rural spatial justice thinking. And it expands this by enabling us to think with the concept of emotional heritage performances and appreciate how differences of affects, emotions, and uses of the past matter for the diversity and parity of performances of landscapes. Thinking with sensory studies enables us to search for justice in the realm of sensation by understanding through sensation and taking seriously the different ways sensations occur or not, their ordering, and their intimate relation to ideas and emotional memories when we consider how landscapes are performed. It is a way to understand whether the difference is a Lefebvrian (Lefebvre, 1991)

‘induced’ difference within a structural order or a ‘produced’ difference from this order.

The line of spatial anchoring by resegmentation highlights that sensation, emotional memories, and ideas about these are anchored spatially. This does not restrict the possibility for difference, but it is a necessity for being recognized as a group with its heritage and sensorium.

The line of possibility by sensory desegmentation brings attention to the moments of open-endedness, ambiguity as potential, and possibility itself for differences to occur as important aspects of a sensory heritage sensitive rural spatial justice. It connects to the Deleuzian idea of an immanent, pragmatic, and prefigurative sense of justice as possibility, as well as to the concept of Re-emergence as an opening, open-ended, and affective heritage practice from where justice could be enabled. Combined with sensory thinking it is also this that enables grasping the difference between the diversity resting on ‘sensation-emotional memory-idea’ combinations and the way of sensing could be a restrictive and unjust way of ordering sensory space, as with the imitated seeing as The Shepherd.

However, the three lines intersect in the importance of difference, which could underscore the importance of this element in a spatial just landscape. At the same time, their different elements branch into each other and depend on each other. They are really to be considered as three lines of a conceptual assemblage able to make the understanding of rural spatial justice sensitive to the subtle acts of sensory heritage.

Public art monuments such as the statues Mary and The Shepherd are monuments of sensation, emotion, and particular pasts, formed in stone by an artist, but placed in the landscape as self-standing sensory blocs (Deleuze et al., 1994) that can be encountered sensorially and cognitively and performed landscapes together with. This makes them far from innocent or neutral objects in the formation of everyday landscapes, even if they are mundane. They are rather ordinary monuments that are very relevant for considering rural spatial justice. They concern the right to recognition and to produce and

appropriate the sensory everyday landscapes of sensory presents, pasts, and futures of those who inhabit them. Sensory segmentations along the lines of diversity, spatial anchoring, and possibility offer three intersecting lines that one could follow for a sensory heritage sensitive rural spatial justice. Is it sufficient for rural spatial justice? Of course not! But it makes us take seriously the possibilities or restrictions for justice, which come with subtle forms of segmentation and change from seemingly mundane encounters of ‘sensation-emotional memories-ideas’ with a statue placed in a landscape.

* * *

References

- Apfelbaum, E. (2010). Halbwachs and the Social Properties of Memory. In S. Radstone, S. Goodman, B. Schwarz, A. Barnier, F. Callard, H. Caygill, M. Carruthers, A. Coombes, S. Feuchtwang, & M. Freeman (Eds.), *Memory : Histories, Theories, Debates* (pp. 77 - 92). Fordham University Press.
- Appeal, D. E. a. F. B. o. (2022, 14.11.2022). *Ændring af afslag på lovliggørende dispensation til opstilling af skulptur på klitfredede arealer i Thisted Kommune*. Danish Appeals Boards Authority. Retrieved 08.03.2023 from <https://mfkn.naevneneshus.dk/afgoerelse/cfbcd643-f92c-47c4-8303-7b771a26bfec?highlight=agger%20mary>
- Attoh, K. A. (2011). What kind of right is the right to the city? In (Vol. 35, pp. 669-685). London, England: SAGE Publications.
- Barracough, L. (2013). Is There Also a Right to the Countryside? *Antipode*, 45(5), 1047-1049. <https://doi.org/10.1111/anti.12040>
- Bates, C., & Rhys-Taylor, A. (2017). Finding our feet. In C. Bates & A. Rhys-Taylor (Eds.), *Walking Through Social Research* (pp. 1 - 12). Taylor and Francis. <https://doi.org/10.4324/9781315561547>
- Bender, B. (2002). Time and Landscape. *Current anthropology*, 43(S4), S103-S112. <https://doi.org/10.1086/339561>
- Berger, J. (1972). *Ways of seeing*. BBC/Penguin.
- Borch, C. (2005). Urban Imitations: Tarde's Sociology Revisited. *Theory, culture & society*, 22(3), 81-100. <https://doi.org/10.1177/0263276405053722>
- Brighenti, A. M., & Kärrholm, M. (2018). Beyond rhythmanalysis: towards a territorialology of rhythms and melodies in everyday spatial activities. *City, territory and architecture*, 5(1), 1-12. <https://doi.org/10.1186/s40410-018-0080-x>
- Brymer, E., & Gray, T. (2010). Developing an intimate "relationship" with nature through extreme sports participation. *Leisure = Loisir*, 34(4), 361-374. <https://doi.org/10.1080/14927713.2010.542888> (Leisure = Loisir)
- Bunkše, E. (2004). Softly heaves the glassy sea: nature's rhythms in an era of displacement. In T. Mels (Ed.), *Reanimating places: a geography of rhythms* (pp. 71-86). Routledge. <https://doi.org/10.4324/9781315245218>
- Bunkše, E. V. (2018). Feeling is believing, or landscape as a way of being in the world. In D. Howes (Ed.), *Senses and sensation vol. 1 critical and primary sources: geography and antropology* (pp. 110-126). Bloomsbury.
- Butler, T. (2006). A walk of art: the potential of the sound walk as practice in cultural geography. *Social & Cultural Geography*, 7(6), 889-908. <https://doi.org/10.1080/14649360601055821>
- Classen, C. (1993). *Worlds of Sense: Exploring the senses in history and across cultures*. Routledge.
- Classen, C. (2012). *The deepest sense: a cultural history of touch*. University of Illinois press.
- Coleman, R. (2008). A method of intuition: becoming, relationality, ethics. *History of the human sciences*, 21(4), 104-123. <https://doi.org/10.1177/0952695108095514>
- Cook, M., & van Riemsdijk, M. (2014). Agents of memorialization: Gunter Demnig's Stolpersteine and the individual (re-)creation of a Holocaust landscape in Berlin. *Journal of historical geography*, 43, 138-147. <https://doi.org/10.1016/j.jhg.2013.09.001>
- Crang, M., & Tolia-Kelly, D. P. (2010). Nation, Race, and Affect: Senses and Sensibilities at National Heritage Sites. *Environment and planning. A*, 42(10), 2315-2331. <https://doi.org/10.1068/a43446>
- Crociani-Windland, L. (2011). *Festivals, affect, and identity: a Deleuzian apprenticeship in central Italian communities*. Anthem Press. <https://doi.org/10.7135/UPO9780857288097>
- Damgaard, E. (2009). *Heides Hyrde ved Bovbjerg Fyr*. Bovbjerg Lighthouse. Retrieved 11.03.23 from <https://bovbjergfyr.dk/udstillinger/heides-hyrde-ved-bovbjerg-fyr>
- Deleuze, G. (1990). *Expressionism in Philosophy: Spinoza* (M. Joughin, Trans.). Zone Books.
- Deleuze, G. (1991). *Bergsonism* (H. Tomlinson & B. Habberiam, Trans.). Zone Books.
- Deleuze, G., & Guattari, F. (1987). *A thousand plateaus: capitalism and schizophrenia*. University of Minnesota Press. http://syddansk.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwfv25CsJAEB08GjvvW_ID0T0iSUoVg6CIhdZhs7tBUFSMKfx7Zz1QBK0HBqZ5896cAJz1if2FCSyWzKOC6Zh42o8j5XvxUFLIEEUd5Zp9582CLcd8vjQXhgZ_GqiJSqN3BxUTFuVOFkUXMZfz1yvyz3CW5KoVAv_vIFEER8tqsD5Qgow9IKKxenwKuFSiPrMv2aKZgIHXaI8cTaVKFXjBdT2b2yIn4rKeEvouY7vIa5FCg6wZYEGUmEhdPauRSIhCDIUw1EG6QhleNaH-w0nrp6UNBVMoeIj9DuQu51R335H17qHeABtcY44
- Deleuze, G., Guattari, F., Tomlinson, H., & Burchell, G. (1994). *What is philosophy?* Columbia University Press. <https://go.exlibris.link/1vky4g9x>
- Denmark, S. (2023). *SOGNI: Population 1. January by parish, sex and age* Statistics Denmark. Retrieved 11.03.23 from
- DeSilvey, C. (2010). Memory in motion: soundings from Milltown, Montana. *Social & Cultural Geography*, 11(5), 491-510. <https://doi.org/10.1080/14649365.2010.488750>

DeSilvey, C. (2012). Copper Places: Affective Circuitries. In O. Jones & J. Garde-Hansen (Eds.), *Geography and Memory: Explorations in Identity, Place and Becoming* (pp. 45-57). Palgrave Macmillan UK.

Drozdowski, D., & Birdsall, C. (2019). Using emplaced ethnography, mobility, and listening to research memory. In D. Drozdowski & C. Birdsall (Eds.), *Doing Memory Research: New Methods and Approaches* (pp. 39-62). Springer Singapore. http://syddansk.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwfZ3BTsMwDEAt2CTEDcTQCmP0B4KapDTpdWMDCTZx2AF2ibImXCyBYnDY32On7egmjWNUq3LSKrZj-wVAipuE7ewJBaWnLBoLm2TeWaF9pnjqCq284M6GKySfxHQgH6dEGKr5CqGUgzPCIK4wrHfLLc5sBUykFpqtH_gxuaaMy4ZTzln6hDDsoTY-rPnzf-MppaSaLrk8KA4lyRM1_htBi-N_GXDBT1arZ1DW7JsGKPxCbQ9dSicwoF_P4PO3Qdan3hCFbPrUC6k68D1eDQbPrD6DaY6pzEi1UQ_k-fQwsjfdyFWyvkK6hBgDY0v7DWExxm8aY0Lt5tBL1SN_NZoinM1jwiiGuNTU9VvWeZjQYEuYlXbF_RXJF_lwE3X2qXux_dAnH6Frk5WFFD1rfXz_-6m_Z-tCe3M_nr_3wQX4B1DuZ9A

Edensor, T. (2005). The Ghosts of Industrial Ruins: Ordering and Disordering Memory in Excessive Space. *Environment and Planning D: Society and Space*, 23(6), 829-849. <https://doi.org/10.1068/d58j>

Edensor, T. (2014). The social life of the senses: ordering and disordering the modern sensorium. In D. Howes (Ed.), *A cultural history of the senses: in the modern age*. Bloomsbury.

Edensor, T. (2019). The haunting presence of commemorative statues. *Ephemera*, 19(1), 53-76. <https://go.exlibris.link/HpT6s0GN>

Edensor, T., & Holloway, J. (2008). Rhythmanalysing the coach tour: the Ring of Kerry, Ireland. *Transactions - Institute of British Geographers* (1965), 33(4), 483-501. <https://doi.org/10.1111/j.1475-5661.2008.00318.x>

Ellis, C., Adams, T. E., & Bochner, A. P. (2011). Autoethnography: An Overview. *Forum, qualitative social research*, 12(1). http://syddansk.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwfV1NS8NAEB2kBfEifmJtIRz1EM1-pYkgEsWiGOpBPZdkd4JQSKtJFf-9s-mmolKQW5JDZmffm5nNvAEQ_Czwf2ECrTTxrMwNYijs0ZiShVX60gXThqum_Tnl42vxMLYKQ20RoPmVQ_hWBrGitN5Mf-jMOsFE20Lj3KJF0wbizUzb6vo5eaQMFUWRV_M3346bssey7eyNzM1kMjdmcts3CW8ZqoD3SR9Su9XuRv5vfgD1w0HjBzG0wWPXrJc7W1Yw3IHessOW8_t0so7cVLSp7swSBb1DOvX0glTX3hJ6T1-WHzAzz14Gd0-39z5bh6CPyeWFT7XAc9ZhpHWsVSZVEIj4zIX1BAXGc9zQfspD7M4irkV7SFbR0Fm6JGhEMgDsQ-dclbiAXgMkV6JQgqtpcOhRSIGaR4ikbtmDIse9NtPnTinriYrQx7-7cPG8vCq70G0Knf3gE69WXMcs-02Nn2m8I3J1

Fisker, J. K., Thuesen, A. A., & Noe, E. B. (2021). Rural Redlining in the Danish Housing Market: Toward an Analytical Framework for Understanding Spatial (In)justice. In K. R. Foster & J. Jarman (Eds.), *The right to be rural* (pp. 321-338). University of Alberta Press.

Flyvbjerg, B. (1991). *Rationalitet of magt: det konkrete videnskab* (Vol. 1). Akademisk Forlag.

Flyvbjerg, B. (2016). Five Misunderstandings About Case-Study Research. *Qualitative inquiry*, 12(2), 219-245. <https://doi.org/10.1177/1077800405284363>

Foster, K. R., & Jarman, J. (2021). *The right to be rural*. University of Alberta Press. http://syddansk.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwdVw7T8MwED7RIIE2EEUj5KpW1Ac124yZKBVKyRQxFCWLIec20tQKtEydOKvc-ckoq3U7SxbTmJdfPfd4wPg4XPgH90JBXpHEyIPE9qqgBmEJTqyUaGt5bl0sZ3P9zCd8reUGIZ-29YYV8vBfOJB3CCu1-URWSKtaVTCZTmP6J0tdKymtW2tg3J9vvHjOpWD8rLjrRKqijylrIUXhJE9Rw1EjZQRAX0G--GDUDYyKDoC8VjuDcS4YYxqJ6PDsRAHTuvFZqc1Wp9yz3wtruDcUE_DNZyZ6gZ6qBqeA-Xedu0pII6owdPi_ly9uq3O2RNZCdD14OHnPNb6FbryvTBk0wKZZWQBmGQCoqY5SpUxky0tDkTxQC89pUyl41tSkCz-XSGOJnHOTiA_qkH3Z2euofLkKo9XHDiAbp02o_Hz2Ezmy1GroD_QNk1Jji

Friis, A. (1962). *De jydere land* (Vol. 2). Grafisk Forlag.

Frisvoll, S. (2013). CONCEPTUALISING AUTHENTICATION OF RURALNESS. *Annals of Tourism Research*, 43, 272-296. <https://doi.org/10.1016/j.annals.2013.07.006> (Annals of tourism research)

Frøkjær, K. (2022). *MARY af AGGER* Youtube.

Gallagher, M. (2015). Field recording and the sounding of spaces. *Environment and Planning D: Society and Space*, 33(3), 560-576. <https://doi.org/10.1177/0263775815594310>

Gallagher, M., Kanngieser, A., & Prior, J. (2017). Listening geographies: Landscape, affect and geotechnologies. *Progress in Human Geography*, 41(5), 618-637. <https://doi.org/10.1177/0309132516652952>

Gallagher, M., & Prior, J. (2017). Listening walks: a method of multiplicity. In C. Bates & A. Rhys-Taylor (Eds.), *Walking Through Social Research* (pp. 163 - 178). Taylor and Francis. <https://doi.org/10.4324/9781315561547>

Garneau, D. (2015). Rocks, Stones, and Grandfathers. In Gehman, J., Glaser, V. L., Eisenhardt, K. M., Gioia, D., Langley, A., & Corley, K. G. (2017). Finding Theory–Method Fit: A Comparison of Three Qualitative Approaches to Theory Building. *Journal of*

- management inquiry*, 27(3), 284-300. <https://doi.org/10.1177/1056492617706029>
- Getsy, D. (2014). Acts of Stillness: Statues, Performativity, and Passive Resistance. *Criticism (Detroit)*, 56(1), 1-20. <https://doi.org/10.13110/criticism.56.1.0001>
- Gibson, J. J. (1966). *The senses considered as perceptual systems*. Houghton Mifflin.
- Glass, P. G. (2016). Using history to explain the present: The past as born and performed. *Ethnography*, 17(1), 92-110. <https://doi.org/10.1177/1466138115591083>
- Grosz, E. (2003). Deleuze, Theory, And Space. *Log (New York, N.Y. 2003)*(1), 77-86. http://syddansk.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwnV3LSgMxFL1IFyKC76L1wXxAUyfJZJKspD6KoHRjBXclz4WVsbV2oV9vKpmiFdy4ziYhyb33cM49F4CSXo5-xQRZYhW5R88UVsz7UCURw1WkpRxRqa378Z4ML-ndMDoMiWVrTFRZJplgIvVDvaRf3HmBeRnqenwxnaE4PirSrM0sjRiLizK-9KfGBi9F5JCDED2CxQqOIiJclR-mZDLYhiWJnyQkGEX7xblD9Oxkxd-2MWr8z_52YKspNLN-TJ2Yc1Ve7DZ_8Eb7EPnOiSdxafRznWLFjfrVzZ7CDDaHcBocDO6ukXNsAT0zGiOvGfGO0pz50TAIIJpTphW3pSmkNyWVsrwl6XB0ggVYCIxVgJdtNaMe8Ny2oZW9Vq5Q8hsIUuSO4u9tgGceJ1jLTAVghET0Ilg4gnY68nha-2GML-ft_LVwDBvfGrgTaL2_LdwprM8_rA35eHKWbusLUfifng
- Halbwachs, M. (1980). *The Collective Memory* (F. J. J. Ditter & V. Y. Ditter, Trans.). Harper & Row.
- Halfacree, K. (2007). Trial by space for a 'radical rural': Introducing alternative localities, representations and lives. *Journal of Rural Studies*, 23(2), 125-141. <https://doi.org/10.1016/j.jrurstud.2006.10.002>
- Harper, D. (2002). Talking about pictures: A case for photo elicitation. *Visual studies (Abingdon, England)*, 17(1), 13-26. <https://doi.org/10.1080/14725860220137345>
- Harrison, R. (2013). *Heritage: Critical Approaches*. Routledge. <https://doi.org/10.4324/9780203108857>
- Harvey, D. (2015). Landscape and heritage: trajectories and consequences. *Landscape Research*, 40(8), 911-924. <https://doi.org/10.1080/01426397.2014.967668>
- Harvey, D. C. (2015). Heritage and scale: settings, boundaries and relations. *International journal of heritage studies : IJHS*, 21(6), 577-593. <https://doi.org/10.1080/13527258.2014.955812>
- Harvey, D. C., & Waterton, E. (2015). Editorial: Landscapes of Heritage and Heritage Landscapes. *Landscape Research*, 40(8), 905-910. <https://doi.org/10.1080/01426397.2015.1086563> (Landscape Research)
- Hawkins, H. (2011). Dialogues and Doings: Sketching the Relationships

- Between Geography and Art: Dialogues and doings. *Geography Compass*, 5(7), 464-478. <https://doi.org/10.1111/j.1749-8198.2011.00429.x>
- Holgersson, H. (2017). Keep walking: notes on how to research urban pasts and futures. In C. Bates & A. Rhys-Taylor (Eds.), *Walking Through Social Research* (pp. 71 - 86). Taylor and Francis. <https://doi.org/10.4324/9781315561547>
- Howes, D. (2003). *Sensual relations : engaging the senses in culture and social theory*. University of Michigan Press. <http://hdl.handle.net/2027/heb.30614>
<http://site.ebrary.com/id/10373094>
<https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=318447>
<https://www.jstor.org/stable/10.3998/mpub.11852>
<http://0-www.jstor.org.lib.exeter.ac.uk/stable/10.3998/mpub.11852>
<http://www.myilibrary.com?id=259404>
<https://public.ebookcentral.proquest.com/choice/publicfullrecord.aspx?p=3414736>
<http://muse.jhu.edu/books/9780472026227/>
<https://muse.jhu.edu/book/7115/>
<http://VH7QX3XE2P.search.serialssolutions.com/?V=1.0&L=VH7QX3XE2P&S=JCs&C=TC0000427977&T=marc&tab=BOOKS>
<http://www.library.yorku.ca/e/resolver/id/2495284>
<http://ezproxy.st-andrews.ac.uk/login?url=http://hdl.handle.net/2027/heb.30614>
<https://doi.org/10.3998/mpub.11852>
<http://hdl.handle.net/2027/heb.30614.0001.001>
<https://ebookcentral.proquest.com/lib/uvic/detail.action?docID=3414736>
<http://ezproxy.st-andrews.ac.uk/login?url=https://doi.org/10.3998/mpub.11852>
<http://catalogue.library.qmul.ac.uk/uhtbin/ezproxy.pl?url=http://hdl.handle.net/2027/heb.30614>
<https://go.openathens.net/redirector/faulkner.edu?url=%20http%3A%2F%2Fhdl.handle.net%2F2027%2Fheb.30614>
- Howes, D. (2005). Skinscapes: embodiment, culture and environment. In C. Classen (Ed.), *The book of touch* Berg.
- Howes, D. (2006). Scent, Sound and Synaesthesia: Intersensoriality and Material Culture Theory. In T. Christopher, K. Webb, K. Susanne, R. Michael, & S. Patricia (Eds.), *The Handbook of Material Culture* (pp. 161-172). SAGE Publications Ltd. <https://doi.org/10.4135/9781848607972.n11>
- Howes, D. (2019). Prologue: Introduction to Sensori-Legal Studies.

- Canadian Journal of Law and Society / Revue Canadienne Droit et Société*, 34(2), 173-189. <https://doi.org/10.1017/cls.2019.28> (Canadian Journal of Law and Society / Revue Canadienne Droit et Société)
- Howes, D. (2022a). The misperception of the environment: A critical evaluation of the work of Tim Ingold and an alternative guide to the use of the senses in anthropological theory. *Anthropological Theory*, 0(0), 14634996211067307. <https://doi.org/10.1177/14634996211067307> (Anthropological Theory)
- Howes, D. (2022b). Quali(a)tative Methods: Sense-Based Research in the Social Sciences and Humanities. *Qualitative sociology review : QSR*, 18(4), 18-37. <https://doi.org/10.18778/1733-8077.18.4.02>
- Howes, D. (2022c). *The sensory studies manifesto: tracking the sensorial revolution in the arts and human sciences*. University of Toronto Press.
- Howes, D., & Classen, C. (2014). *Ways of sensing: Understanding the senses in society*. Routledge.
- Hsu, E. (2008). The Senses and the Social: An Introduction. *Ethnos*, 73(4), 433-443. <https://doi.org/10.1080/00141840802563907>
- Jensen, C. B. (2016). Gilles Deleuze. In B. Schiermer (Ed.), *Kulturteori og kultursociologi* (Vol. 10, pp. 29-51). Hans Reitzel. <https://go.exlibris.link/NqhShY4V>
- Johansen, P. H. (2020). Listening to Silence: Bringing Forward the Background Noise of Being. *Theory, culture & society*, 37(7-8), 279-293. <https://doi.org/10.1177/0263276419871654>
- Johansen, P. H., Fisker, J. K., & Thuesen, A. A. (2021). 'We live in nature all the time': Spatial justice, outdoor recreation, and the refrains of rural rhythm. *Geoforum*, 120, 132-141. <https://doi.org/10.1016/j.geoforum.2021.01.025>
- Johansen, P. H., & Frølund, M. (forthcoming). *Sustainable rural culture*.
- Jones, R., Goodwin-Hawkins, B., & Woods, M. (2020). From Territorial Cohesion to Regional Spatial Justice: The Well-Being of Future Generations Act in Wales. *International Journal of Urban and Regional Research*, 44(5), 894-912. <https://doi.org/10.1111/1468-2427.12909>
- Jun, N. (2011a). Deleuze, Values, and Normativity. In N. Jun & D. W. Smith (Eds.), *Deleuze and ethics* (pp. 89-107). Edinburgh University Press. <https://go.exlibris.link/mbvw9NsF>
- Jun, N. (2011b). Introduction. In N. Jun & D. W. Smith (Eds.), *Deleuze and ethics* (pp. 1-4). Edinburgh University Press.
- Kasabov, E. (2020). Ignored, silenced, caricatured, ridiculed, patronised, and hijacked: What next for a post-populist, post-Gilded-Age countryside? *Journal of Rural Studies*, 75, 143-151. <https://doi.org/10.1016/j.jrurstud.2020.01.019> (Journal of rural studies)
- Knudsen, B. T., & Andersen, C. (2019). Affective politics and colonial

- heritage, Rhodes Must Fall at UCT and Oxford. *International journal of heritage studies : IJHS*, 25(3), 239-258. <https://doi.org/10.1080/13527258.2018.1481134>
- Knudsen, B. T., & Kølvråa, C. (2020). Affective Infrastructures of Re-emergence? Exploring Modalities of Heritage Practices in Nantes. *Heritage & Society*, 13(1-2), 10-31. <https://doi.org/10.1080/2159032X.2021.1883981> (Heritage & Society)
- Knudsen, B. T., & Stage, C. (2015). Introduction: Affective methodologies. In B. T. Knudsen & C. Stage (Eds.), *Affective Methodologies: Developing Cultural Research Strategies for the Study of Affect* (pp. 1-24). Palgrave Macmillan UK. http://syddansk.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwdZ3dS8MwEMAP3UDck9-r01188K3SpF_boxsdgnP4UB_2FGKagFQ7MFPwv_cSu3Ud7Dkpbz_TXN3eVy-R1AQO99b0snREqSUCUkzCmuJz_MIRJo-ojiSRyHljD0OqWzUfA0M4ShdZFUk8pBPINB1Litz4sGZ7YGJm4f_EeWHEuIYavgPxbt46bMN2T97IXUEZg4Cmji2_JBVcdhBYFaP9_iBDtcFqhtURUvd8EIP9G-eozkpNuzR5Aja0lxSOIY9WZ5Ar_Iq3_Wne-c2rnzoU7h4sCkbcqNXcZ1su2qo7qc_gZpJm40dv9QZWhXIYtf7YM_DiHVrkoZRdcPvDVQFIuZCIM64wHIpZvuNAER8sriAO3GwKwnw97BqtZQ0oH3JVczLZXiaEsHY1DS5WLHejuGs317qYeHKKDef2HLK6gtfz6lft1l-vbCelDe55Os_kfkh6erQ
- Kølvråa, C., & Knudsen, B. T. (2020). Decolonizing European Colonial Heritage in Urban Spaces – An Introduction to the Special Issue. *Heritage & Society*, 13(1-2), 1-9. <https://doi.org/10.1080/2159032X.2021.1888370> (Heritage & Society)
- Korsmeyer, C. (2002). *Making sense of taste: food & philosophy*. Cornell University Press. <https://doi.org/10.7591/j.ctt5hh0p6>
- Kusenbach, M. (2003). Street phenomenology: The go-along as ethnographic research tool. *Ethnography*, 4(3), 455-485. <https://doi.org/10.1177/146613810343007>
- Kvale, S. (2007). *Doing interviews*. Sage Publications Ltd.
- LaBelle, B. (2018). *Sonic agency: sound and emergent forms of resistance*. Goldsmiths. <https://go.exlibris.link/BspxzXV9>
- Lawlor, L., & Moulard-Leonard, V. (2022). Henri Bergson. In *Stanford Encyclopedia of Philosophy*. <https://plato.stanford.edu/archives/win2022/entries/bergsn/>
- Lefebvre, H. (1987). The Everyday and Everydayness. *Yale French studies*, 73(73), 7-11. <https://doi.org/10.2307/2930193>
- Lefebvre, H. (1991). *The production of space*. Basil Blackwell. http://syddansk.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwY2AwNtIz0EUrEwxBx3Ilp5inmpkYAsu_JDNDc8sUYNpOBba-zQxSQEO8oT5Gfk7G3n6gE4ZSYFtjEnPKMot1QccgFgO79SnZW

- [Hr1wS6hTrr-aF1723BXp2DXoDDXIDXk9ZbGFmbA9r02JIOAy21D0Hn7IQHwNA7qf5gZmICufwBW3oagw2csTGAcC0NzczPoqT0wSUMkPkgedOFbcWVKCrCiyUaqdwEGVhAuxeEGJhS84QZuAJgFxFxVUijCIA1OEQgHkgFdgZCjkpykAS5PkVFEGOTfXEGcPXZh58dAhnXiP4zEGFjy8vNSJRgUTNKSU5PNEg1S0yzTTEDnbScIpSWbJJoapCUDg9fURJJBHIchUjhlpBm4IOuiQEiGgTUNmB9SZRG-kwMHHADsNoSt](http://syddansk.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwY2AwNtIz0EUrE4xAp6qYWaYZJSYCMTCdpBiYpZqapBgDK0BgDQK-QtLHyM_J2NsPdMJQCmxrTGJOWWaxLugYxGJgtz4IG0uvPtg1EnXH61rbxvu6hTsGhTmGqSGvN7S2BA0DaUNySDgctsQtAwwJMAQ1GEzMWaddgbMddCDeWB8UOuzuDIIBVh3ZCNVPM6CDCygdQICDEypeSIMQuGgU4jy0osV8vMUksHHoYoyyLm5hjh76MJ0x0PHZOIhDjESY2ABdvJTJRgUEoHdLAsLs7QUc6M0E4vUVGA1bZFiapZilpqcYm6clCrJII7DECmcMtlMXJA1xqABAxkG1jRggk6VRfhFDuxzAND-dR4)
- Lefebvre, H. (1996). The right to the city. In E. Kofman & E. Lebas, Ed. & Trans. In *Writings on cities* (Reprint ed., pp. 147-159). Blackwell. http://syddansk.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwY2AwNtIz0EUrE4xAp6qYWaYZJSYCMTCdpBiYpZqapBgDK0BgDQK-QtLHyM_J2NsPdMJQCmxrTGJOWWaxLugYxGJgtz4IG0uvPtg1EnXH61rbxvu6hTsGhTmGqSGvN7S2BA0DaUNySDgctsQtAwwJMAQ1GEzMWaddgbMddCDeWB8UOuzuDIIBVh3ZCNVPM6CDCygdQICDEypeSIMQuGgU4jy0osV8vMUksHHoYoyyLm5hjh76MJ0x0PHZOIhDjESY2ABdvJTJRgUEoHdLAsLs7QUc6M0E4vUVGA1bZFiapZilpqcYm6clCrJII7DECmcMtlMXJA1xqABAxkG1jRggk6VRfhFDuxzAND-dR4
- Lefebvre, H. (2004). *Rhythmanalysis: Space, Time and Everyday life* (S. Elden & G. Moore, Trans.). Bloomsbury.
- Lefebvre, H. (2016). *Metaphilosophy* (D. Fernbach, Trans.; S. Elden, Ed.). Verso.
- Mackenzie, A. F. D. (2002). Re-Claiming Place: The Millennium Forest, Bombie, North Sutherland, Scotland. *Environment and Planning D: Society and Space*, 20(5), 535-560. <https://doi.org/10.1068/d266t>
- Macnaghten, P., & Urry, J. (1998). *Contested natures*. Sage Publications Ltd.
- Macnaghten, P., & Urry, J. (2000). Bodies in the Woods. *Body & Society*, 6(3-4), 166-182. <https://doi.org/10.1177/1357034X00006003009>
- Mahon, M., McGrath, B., & Ó Laoire, L. (2018). The transformative potential of the arts and culture in sustaining rural futures. *Journal of Rural Studies*, 63, 214-216. <https://doi.org/10.1016/j.jrurstud.2018.09.016>
- Massey, D. (2006). Landscape as a Provocation: Reflections on Moving Mountains. *Journal of material culture*, 11(1-2), 33-48. <https://doi.org/10.1177/1359183506062991>
- Mitchell, D. (2003). Cultural landscapes: just landscapes or landscapes of justice? *Progress in Human Geography*, 27(6), 787-796. <https://doi.org/10.1191/0309132503ph464pr>
- Mitchell, K. (2003). Monuments, Memorials, and the Politics of Memory. *Urban Geography*, 24(5), 442-459. <https://doi.org/10.2747/0272-3638.24.5.442> (Urban Geography)
- Museum, L. (2018). *Ironcoast*. Lemvig Museum. Retrieved 13.03.23 from <https://www.jernkysten.dk/about%C2%A0us>
- Nordberg, K. (2020). Spatial Justice and local capability in rural areas. *Journal of Rural Studies*, 78, 47-58. <https://doi.org/10.1016/j.jrurstud.2020.06.008>
- Nordvestkysten, V. (2023). *Oplev Jernkysten*. Retrieved 13.03.23 from
- Nørgaard, H. E. (2015). Mary Olesen fra Ringkøbing. *Historisk Aarbog* 19-25. Retrieved 11.03.23, from <https://www.arkivthy.dk/images/Aarbog/2015/hans%20enoergaard2015-3.pdf>
- Parr, A. (2008). *Deleuze and Memorial Culture : Desire, Singular Memory and the Politics of Trauma*. Edinburgh University Press. <http://ebookcentral.proquest.com/lib/sdub/detail.action?docID=343579>
- Patton, P. (2000). *Deleuze and the political*. Routledge. <https://www.vlebooks.com/vleweb/product/openreader?id=none&isbn=9781134855575>
- <http://www.vlebooks.com/vleweb/product/openreader?id=none&isbn=9780203424483>
- <https://ezproxy.kpu.ca:2443/login?url=https://ebookcentral.proquest.com/lib/kwantlen-ebooks/detail.action?docID=166748>
- <http://www.lib.utk.edu/cgi-bin/auth/connect.cgi?netlibrary=79753>
- <http://catdir.loc.gov/catdir/enhancements/fy0648/99086552-d.html>
- <http://www.myilibrary.com?id=54354&ref=toc>
- <http://www.vlebooks.com/vleweb/product/openreader?id=none&isbn=9781134855582>
- <https://www.taylorfrancis.com/books/e/9781134855582>
- <https://www.taylorfrancis.com/books/e/9780203424483>
- <http://public.ebookcentral.proquest.com/choice/publicfullrecord.aspx?p=166748>
- <http://www.myilibrary.com?id=54354>
- <https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=79753>
- <http://site.ebrary.com/id/10054120>
- Pinder, D. (2005). Arts of urban exploration. *Cultural Geographies*, 12(4), 383-411. <https://doi.org/10.1191/1474474005eu347oa>
- Rådgivning, B. (2021). *Udviklingsplan for vestkysten: en fælles ambition for bæredygtig turisme 2021-2025*. P. f. Vestkystturisme.
- Radstone, S., & Schwarz, B. (2010). Introduction: Mapping memory. In S. Radstone, S. Goodman, B. Schwarz, A. Barnier, F. Callard, H. Caygill, M. Carruthers, A. Coombes, S. Feuchtwang, & M. Freeman (Eds.), *Memory : Histories, Theories, Debates* (pp. 1-9). Fordham University Press.
- Rodaway, P. (2018). Geography of the senses. In D. Howes (Ed.), *Senses and sensation vol. 1 critical and primary sources: geography and anthropology* (pp. 63-80). Bloomsbury.
- Sather-Wagstaff, J. (2017). Making polysense of the world: affect, memory, heritage. In D. P. Tolia-Kelly, E. Waterton, & S. Watson (Eds.),

- Heritage, affect and emotion: politics, practices and infrastructures* (pp. 12-29). Routledge, Taylor & Francis Group.
- Seremetakis, C. N. (2018). The memory of the senses — Marks of the transitory: the breast of aphrodite, in Howes 'Sensory Studies. In D. Howes (Ed.), *Senses and sensation vol. 1 critical and primary sources: geography and antropology* (pp. 145-157). Bloomsbury.
- Sharp, J. (2007). The life and death of five spaces: public art and community regeneration in Glasgow. *Cultural Geographies*, 14(2), 274-292. <https://doi.org/10.1177/1474474007075363>
- Shepherd, N. (2020). After the #fall. *City (London, England)*, 24(3-4), 565-579. <https://doi.org/10.1080/13604813.2020.1784579>
- Bevarende lokalplan for Agger-område: Lokalplan nr. 3-12 - Kommuneplantillæg nr. 74, (2008).
- Smith, L. (2009). *Uses of heritage*. Routledge. http://syddansk.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwY2AwNtIz0EUrE1KSUoAVm2mqoWmqWbKJgUmyiWFaknGicWKiuVFyYhp4G5uPkZ-Tsbcf6IShVNjWmMScssxiXdAxiMXAAbn1KNpZefbBLqJOUPIrX3jbc1SnYNSjMNUgNeb0laLoV2CvThuQQcMFtCFoHGBJgCB-YAXZKgI160HVQ4Ek6YB1nZgndyg5K_wbQg6LgksaY3zA8qDbt4orUIKANU02UIXIJsjAAatq-IMTAIJonzCAKOQWkUkFNAXTEbCL4Gt9KEQaB0OLUYoX8NAXQ7r8SYJEiyiDv5hri7KELMzMeOq4TD_WMkRgDS15-XqoEg4KpsVISUopBqoGIMdA5qaDQTUkGtp9SzNOSTZLNTSUZJHCZloVbSpqBCzKFAhp3kGFgTQPmi1RZhCflwOEHACBMhhY
- Smith, L. (2021). *Emotional heritage: visitor engagement at museums and heritage sites*. Routledge. <https://go.exlibris.link/PBNrzzv15>
- Soja, E. W. (2010). *Seeking Spatial Justice*. University of Minnesota Press. <http://ebookcentral.proquest.com/lib/sdub/detail.action?docID=548072>
- Spinks, L. (2010). Active/Reactive. In A. Parr (Ed.), *The Deleuze dictionary* (Rev. ed.). Edinburgh University Press. http://syddansk.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwY2AwNtIz0EUrE4C95kRT86RkS2CNYWoJrKXTzIA NE2DrPMUAWGGagfYNh_oY-TkZe_uBThhKhW2NScwpyyzWBR2DWAzs1qdkY-nVB7uEOun6o3XtbcNdnYJdg8Jcg9SQ11samof2pJtpQ3IluOA2BK0DDAmAJ3IjCzMT0AEI0N3r5sagSVDEST1gPugCmeLKIBRgZZKNVBu5CTKwgHYoCDEwpeaJMKgEAzuiqcUKmXkKxak5aToKxZB1mDoKiXkpCpCDNVJFGeTdXEocPXRh5sVDh23ioW41EmNgyevPS5VgUEg0SQGGn2GiQapFskmykZmFqWVvErDJBewRJKWYJJIJmkgMkUKt5Q0AxewEWACGVAQYWBNAyb7VfMeb-XAwQMAMhl-5w
- Stagoll, C. (2010). Becoming. In A. Parr (Ed.), *The Deleuze dictionary* (Rev.

- ed.). Edinburgh University Press. <https://go.exlibris.link/rHjvYBVZ>
- Staiff, R. (2015). Heritage and the Visual Arts. In E. Waterton & S. Watson (Eds.), *The Palgrave Handbook of Contemporary Heritage Research* (pp. 205-218). Palgrave Macmillan UK.
- Stenslund, A. (2015). *Atmospheric smell – hospital-based and museum-staged*.
- Sutherland, L.-A. (2012). Return of the gentleman farmer?: Conceptualising gentrification in UK agriculture. *Journal of Rural Studies*, 28(4), 568-576. <https://doi.org/https://doi.org/10.1016/j.jrurstud.2012.05.001>
- Tarlo, H., & Tucker, J. (2019). Poetry, Painting and Change on the Edge of England. *Sociologia Ruralis*, 59(4), 636-660. <https://doi.org/10.1111/soru.12232>
- Tilley, C., Hamilton, S., & Bender, B. (2000). Art and the Re-Presentation of the Past. *The Journal of the Royal Anthropological Institute*, 6(1), 35-62. www.jstor.org/stable/2660764
- Tuan, Y.-F. (2005). The Pleasures of touch. In C. Classen (Ed.), *The book of touch*. Berg. <https://go.exlibris.link/ZGBqysvl>
- Tuan, Y.-F. (2018a). Synesthesia, metaphor, and symbolic space. In D. Howes (Ed.), *Senses and sensation vol. 1 critical and primary sources: geography and antropology* (pp. 323-331). Bloomsbury.
- Tuan, Y.-F. (2018b). Topophilia. In D. Howes (Ed.), *Senses and sensation vol. 1 critical and primary sources: geography and antropology*. Bloomsbury.
- Vannini, P., & Vannini, A. (2017). Wild walking: a twofold critique of the walk-along method. In C. Bates & A. Rhys-Taylor (Eds.), *Walking Through Social Research* (pp. 179 - 196). Taylor and Francis. <https://doi.org/10.4324/9781315561547>
- Vannini, P., Waskul, D., & Gottschalk, S. (2014). *Senses in self, society, and culture: a sociology of the senses* (Reprint ed.). Routledge. http://syddansk.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwY2AwNtIz0EUrE4C95kRT86RkS2CNYWoJrKXTzIA NE2DrPMUAWGGagfYNh_oY-TkZe_uBThhKhW2NScwpyyzWBR2DWAzs1qdkY-nVB7uEOun6o3XtbcNdnYJdg8Jcg9SQ11samof2pJtpQ3IluOA2BK0DDAmAJ3IjCzMT0AEI0N3r5sagSVDEST1gPugCmeLKIBRgZZKNVBu5CTKwgHYoCDEwpeaJMKgEAzuiqcUKmXkKxak5aToKxZB1mDoKiXkpCpCDNVJFGeTdXEocPXRh5sVDh23ioW41EmNgyevPS5VgUEg0SQGGn2GiQapFskmykZmFqWVvErDJBewRJKWYJJIJmkgMkUKt5Q0AxewEWACGVAQYWBNAyb7VfMeb-XAwQMAMhl-5w
- Waskul, D. D., Vannini, P., & Wilson, J. (2009). The Aroma of Recollection: Olfaction, Nostalgia, and the Shaping of the Sensuous Self. *The senses & society*, 4(1), 5-22. <https://doi.org/10.2752/174589309X388546>

- Waterton, E., & Watson, S. (2015). Methods in motion: Affecting heritage research. In B. T. Knudsen & C. Stage (Eds.), *Affective Methodologies: Developing Cultural Research Strategies for the Study of Affect* (pp. 97 - 118). Palgrave Macmillan UK. http://syddansk.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwdZ3dS8MwEMAP3UDck9-r01188K3SpF_boxsdgnP4UB_2FGKagFQ7MFPwv_cSu3Ud7Dkpz_TXN3eVy-R1AQO99b0snREqSUCUkzCmuJz_MIRJo-ojiSRyHljD0OqWzUfA0M4ShdZFUk8pBPINB1Litz4sGZ7YGJm4f_EeWHEuIYavgPxbt46bMN2T97IXUEZg4Cmji2_JBVcdhBYFaP9_iBDtcFqhtURUvd8EIP9G-eozkpNuzR5Aja0lxSOIY9WZ5Ar_Iq3_Wne-c2rnzoU7h4sCkbcqNXcZ1su2qo7qc_gZpJm40dv9QZWhXIYtf7YM_DiHVRkoZRdcPvDVQFIuZCIM64wHlpZvuNAER8sriAO3GwKwnw97BqtZQ0oH3JVczLZXiaEsHY1DS5WLHejuGs317qYeHKKDEf2HLK6gtfz6lff11-vbCelDe55Os_kfkh6erQ
- Wheeler, R. (2014). Mining memories in a rural community: Landscape, temporality and place identity. *Journal of Rural Studies*, 36, 22-32. <https://doi.org/https://doi.org/10.1016/j.jrurstud.2014.06.005>
- Woods, M. (2010). *Rural* (Vol. 8). Routledge. http://syddansk.summon.serialssolutions.com/2.0.0/link/0/eLvHCXMwjV1RS8MwED50A3G-6FTWqVvxQfShkjVpl7xubAjq_EJngW2mX9mWygalC_72XNJ2dMPCIUBJoeyX3fZfcfQda_Xvi_fEJKbKIhDIp4iEiKrpNkQ14ksQy44gnRmHo7cmfjejTCsMVTntJpVj4GkZRIVhvVxu6cxawURlszFzE-JmZT8K4-Q1T1VaQ1Y3LhEYmXC6j-EZMRr78_fNXgxBTiBCroM2n1DOGCVWDmpzz1rQitUSHQ86pVxt8dEDVUiJwLKsIdP0GJqpLlc4gb101YajWt-Dog1OWXzr2gWs3FurMn3Xhu6mVMW9ce28UjOkOIXmq1bjOIP-dDIp3jVkyO72RP5bIhoI-g5NFbrVdoBVyyShSQizQLBWBKHnAjkIIGMgxDJoR86cF37sOj7w5zSqqhmtuF_JnHqQL8ySmTGBX5pNBmNRcBx5TvQ2fXG3d1DF3BYntnrjY9LaOSfX-nVr9V70EQInzz3zE_F6_xl8AN4c7ad
- Woods, M. (2015). Territorialisation and the Assemblage of Rural Place: Examples from Canada and New Zealand. In J. Dessein, E. Battaglini, & L. Horlings (Eds.), *in J (eds) Cultural Sustainability and Regional Development: Theories and Practices of Territorialisation*. Routledge.
- Wylie, J. (2005). A single day's walking: narrating self and landscape on the South West Coast Path. *Transactions - Institute of British Geographers* (1965), 30(2), 234-247. <https://doi.org/10.1111/j.1475-5661.2005.00163.x>



University of Southern Denmark

Campusvej 55
DK-5230 Odense

Phone: +45 6550 1000
sdu@sdu.dk
www.sdu.dk